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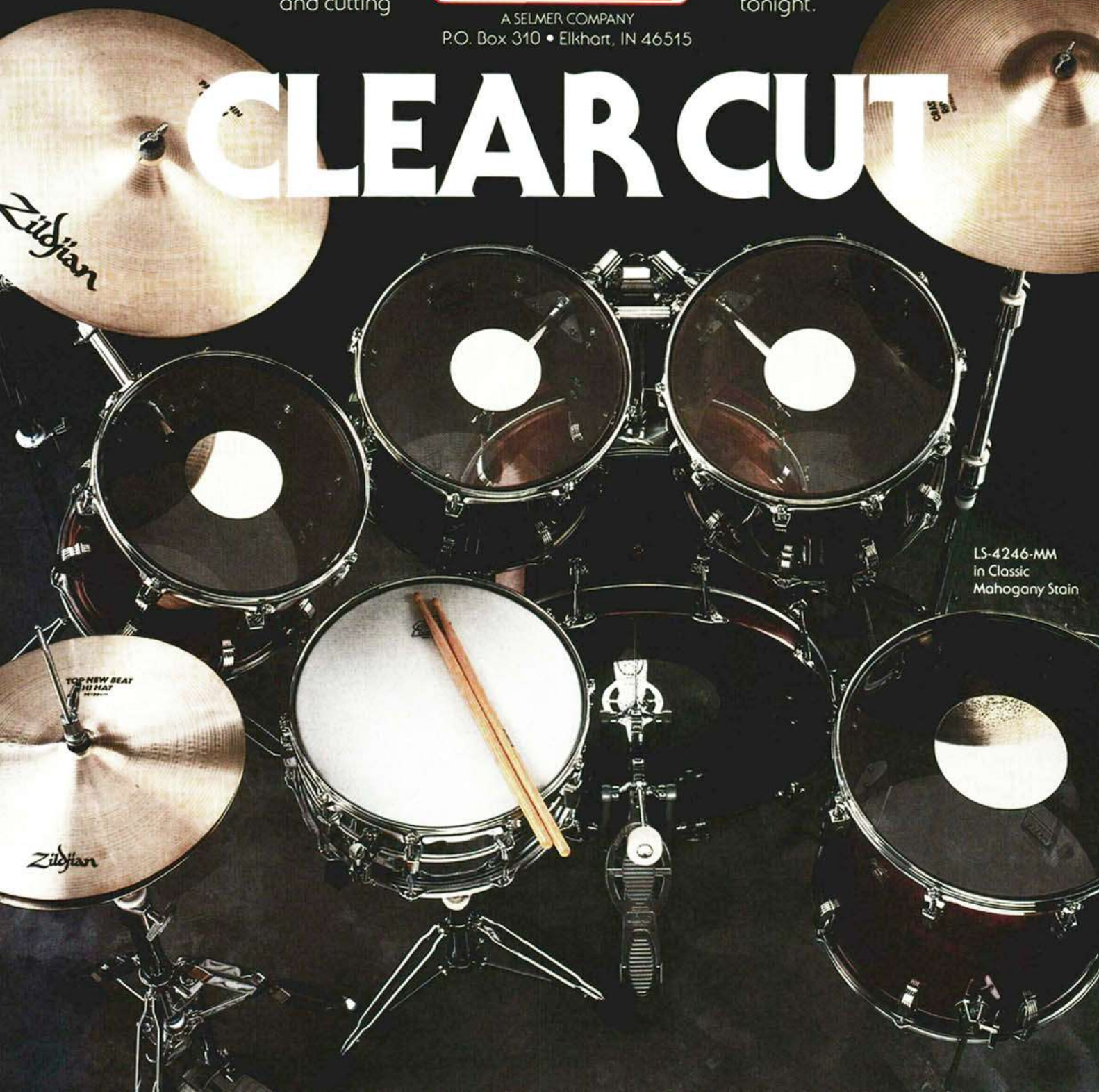
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Photo by Aldo Mauro

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Best known for his long stint with Miles Davis, Al Foster has spent the past several years working with such artists as Herbie Hancock, Michael Brecker, Steve Kuhn, and Michel Petrucciani. He explains why he has returned to acoustic jazz, giving up the fusion-type playing he did with Davis.

by Robin Tolleson

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When guitar hero Yngwie Malmsteen indulges in his trademark speed guitar solos, it's up to drummer Anders Johansson to hold everything together and provide a solid foundation. Here, Anders discusses his work with Malmsteen's Rising Force band, and examines his own drumming style.

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As drummer for Bruce Hornsby & The Range, John Molo is required to supply the appropriate backing no matter what style Hornsby goes into. John recalls the background that prepared him for this gig, and tells why he is flattered when someone tells him he sounds like a drum machine.

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Photo by Goran Lindsjoo



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The Well-Rounded Approach

If you've been an *MD* reader for any length of time, you're probably aware of our practice of publishing as wide a scope of editorial material as possible. We do this by balancing our feature interviews among players who are representative of many different styles of drumming. Our purpose is to give you insight not only on your own particular favorite style of drumming, but on the styles of players from many different areas as well.

Our column departments are also designed to appeal to numerous special-interest segments: *Jazz Drummers' Workshop*, *Rock Perspectives*, *In The Studio*, *The Jobbing Drummer*, *Show Drummers' Seminar*, *Rock 'n' Jazz Clinic*, *Teachers' Forum*, *Driver's Seat*, and *Club Scene*, for example, were all created to offer the serious player an opportunity to delve into each of these highly specialized areas.

We've always felt somewhat of an obligation to encourage our readers to develop interests in as many areas of drumming as possible. Of course, if you consider yourself a rock drummer first and foremost, you'll no doubt gravitate more towards the rock features, and spend the bulk of your time working with our rock-oriented departments. Similarly, aspiring jazz drummers may find themselves leaning towards material that caters only to *their* immediate needs. And though there's nothing basically wrong with concentrating on your specialty, it's certainly *not* a wise idea to completely ignore everything else the magazine offers. It's

essential to at least take a look at all that's presented each month, and try to expand your scope beyond the material that appeals to you the most at this point in your development.

Drummers who tell me they read every issue from cover to cover really have the right idea. Though they may never actively pursue a facet of drumming outside their specialty, at least they're making a sincere effort to widen their interests. On the other hand, I've also had readers write me to say that they started reading *MD* specifically to improve their understanding in a certain area. However, as they began to explore other aspects of drumming, after being exposed to them through *MD*, they started to develop further interests and playing skills. As a result, their performance abilities grew into areas they never imagined would be of value.

There's a great deal to learn from everything in *MD*, and I'm hopeful that you'll take full advantage of this fact. Learning as much as possible about various styles will always be to your benefit as a player. Be conscious of the natural tendency we all have to avoid dealing with material that appears unimportant or uninteresting at first. To get the most value from *Modern Drummer*, tune in to the *total* picture, keep an open mind, and give yourself a fair chance to cultivate new interests and skills. I think you'll find this to be the surest, most direct route to becoming a *total* player.

RS

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JON FARRISS

I would like to thank you for a great cover story on Jon Farriss [Oct. '88 MD]. I've been watching and listening to Jon for some time now, and I'm glad to see him getting the recognition I feel he deserves. Thumbs up to Jon for supplying some outstanding drumming, to Teri Saccone for a great article, and to MD for producing such a publication.

Blair Hill
Irvine CA

IN THE STUDIO

I would like to thank Craig Krampf for the great articles about studio drumming that he has been writing since the October '87 issue of MD. I think that these articles are an excellent way of learning more about how to deal with recording engineers, how to get a drum sound, and all about recording sessions. I especially like the way Craig mentions the good things about recording as well as the bad ones.

I think the reason for my interest in every article Craig writes is the fact that he talks about only one aspect of the subject in each issue. He concentrates on specific points. I can incorporate those ideas into my playing, and that has helped me in an incredible manner. Once again, thanks to Mr. Krampf (and to MD) for excellent work!

Fernando Martin
Guatemala City, Guatemala

ROC RESPONDS

In regards to the October 1988 *Product Close-Up* on piccolo snare drums, we would like to make clarifications, in the interests of the readers, the industry, and ourselves.

Our participation in the comparison was somewhat handicapped by not having new product available for the test. Due to a very short notice and request for samples, we

submitted older snares, borrowed from friendly clients. This was clearly discussed before and during the evaluation. The 5 x 13 drum was a prototype as used (with considerable favor) by the editor of another drum magazine. The 4 1/2 x 14 was an aged veteran of two years of use, and was quite well distinguished in a test last year by yet another drum magazine. The fact that the snares were used, owner-adjusted, and hastily provided was, unfortunately, deleted from the review. While it's not our habit to submit old products for testing, we have a higher obligation to our drummers, and could not divert our production. The author was wholly inaccurate about our lugs being "not centered." Our production methods incorporate certain disciplines from the tool and die industry, and accuracy and precision are among our strong suits. We even design and grind our own drill bits for accuracy of the holes for our lug cases. The reviewer's comment that the snare-side head touched the lugs reflected a head cranked to the owner's personal preference, and not the result of poor work.

On behalf of some other manufacturers and ourselves: We usually design and develop instruments as based on sensitive response to opinions and requirements of the artists. While it may be more historically qualified that piccolo snares were made in 13" diameters, it seems unfair to label the present breed as "squashed 14" drums," as opposed to "true 13" piccolo" drums. We've seen and studied some of the classic piccolos and feel that their performance is appropriate for only some forms of modern music, while the higher dynamic response of current models are preferable for today's musicians. Since most of the support industries (heads, hoops, snare wires, etc.) are geared up to 14" and some 15" diameters, we must realize that the consumer may experience more problems

getting parts (snare-side heads, snares, etc.) for 13" drums out in the field. As an industry, we must anticipate serviceability for equipment, and affordability. So at the risk of contradicting the reviewer, we feel that the "piccolo snare" is subject to change, and that such changes are for the benefit of consumers. As for the name, we follow the dictionary's definition that it is a "smaller" instrument than normal, and pitched higher than its larger, conventional version. Perhaps designating "piccolo" as a snare designed to perform in a particular higher pitch and tonal range is a more studied qualification than merely size.

About the hardware used: We purchase components from a number of major suppliers, and do not feel that quality of the plating should be as important as the quality of function and acoustic performance. It is certainly inappropriate to describe the hardware as having potential "acoustic deficiency." During a brief conversation with the reviewer, we offered that the restrictive nature (to resonance) of hardware on a wooden shell is a necessary evil, as based on present industry commitments (i.e., tooling of components, inventory, etc.), and that pending evolution in this field, we can accommodate and favorably bias the relationship of hardware on shells towards desirable performance criteria. We install components chosen for the impact they may have on shell resonance to minimize problems inherent with any metal mass, while optimizing shell performance. And, we choose to do that as economically as possible for our clientele. Yes, our commitment is primarily on the wooden shells, but it is a slight to our hardware suppliers—who also supply parts for two other lines in the review—to imply that inferior hardware is used.

In regards to the sound of the shells and our commitment to woodcraft, the author

continued on page 109

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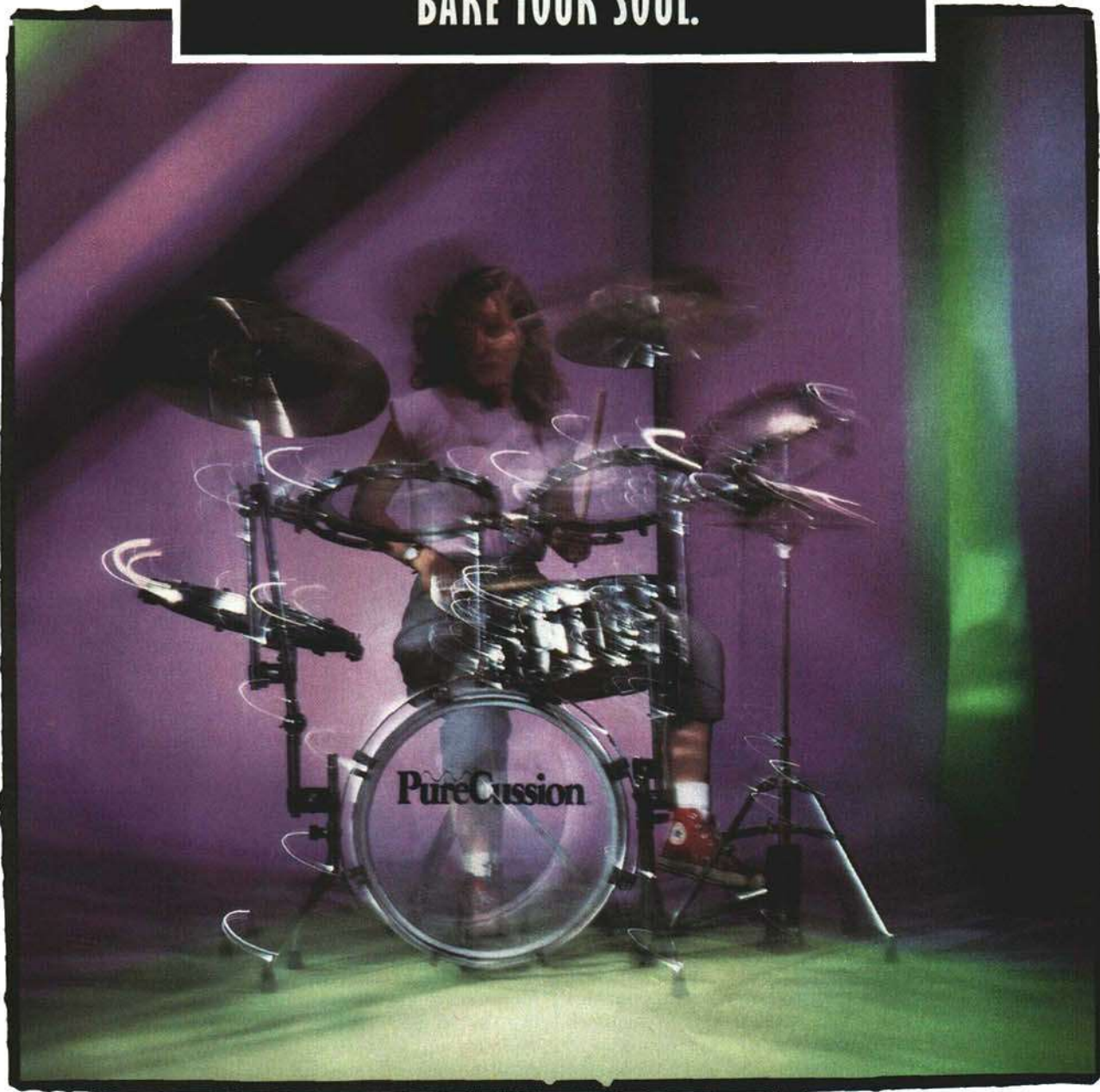


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Simon Kirke



At the height of their powers and popularity in the '70s, Bad Company was one of the grittiest, most exciting, and most honest blues-rooted British rock acts ever to hit these shores. A large part of the credit for their mass appeal undoubtedly goes to the straightforward, heavy-hitting drumming of Simon Kirke, a player known for impeccable time, who made rock grooves into an art form ever since his days with the now-legendary Free.

Bad Co. dissolved for a time in the early '80s, and Simon went on to work with British vocalist extraordinaire Frankie Miller and pop performer Jim Diamond, as well as with a unit called Wildlife. Bad Company re-formed two years ago, complete with its original drummer.

While changes have occurred over the past decade for Simon, one constant that apparently has remained unaltered is his longstanding gusto for playing. "I've been doing it for 25 years. Boy, that sounds like a really long time, doesn't it? My enjoyment for playing hasn't diminished the slightest bit since I started," he cheerfully commented on the day of his 39th birthday. "I still get a kick out of getting up on stage and playing, and I still enjoy practicing at home, too. I still sometimes like to sit down and play to a James Brown record—just like I did 25 years ago."

In New York to promote the latest Bad Company release, *Dangerous Age*, Simon spoke about the dissipation of the original Bad Company several years ago. "Towards the end of

the '70s, we were sort of getting teed off with each other. By that time, we had been together seven years. The last album we did, *Rough Diamonds*, wasn't the best album we ever did, and I think that reflected the mood within the band. When Paul [Rodgers] decided he'd had enough and that he wanted to do his own thing, I didn't really think that the group should end because of that. It took us a long time to find a singer comparable to Paul, but we finally found Brian Howe, and then we cut the *Fame And Fortune* LP in '86. We were very happy with the album, but due to various circumstances, it didn't sell as well as we had hoped. But I think it's all been worked out now, and it was the groundwork for *Dangerous Age*."

The group, which also includes original Bad Co. guitarist Mick Ralphs, did two tours of the U.S. and one in Europe in support of the previous LP. On past tours, Simon played without benefit of any electronics, something that should be changing soon. "On the next tour, I shall be using a sampler because everyone else is using one, and I really want my drums to be heard," he remarks. "I was watching Ian Paice during the tour we did with Deep Purple, and his out-front sound was fantastic because he was triggering his acoustic drums. I'd like to try that, and it wouldn't alter my playing style one bit. I have to keep up with the times to at least a certain degree."

Meanwhile, Kirke looks forward to an extended future with Bad Co., some more work with Frankie Miller, and with his pal and neighbor, Ron Wood. "Ron's got a studio in his house, and I go over there and play with him a lot. I hope to do some work on his next solo album, too."

—Teri Saccone

David Beal

David Beal has enjoyed two very distinct careers: one as a blues drummer for the likes of the late Roy Buchanan, and the other as a programmer for such artists as Little Steven and Peter Gabriel.

"Both things are really satis-

fying in their own ways," David states. "The only time the two paths have really crossed is in what Michael Shrieve and I do with our electronic percussion group. We ended up on the same session; he was the drummer, and I was the programmer, and we hung out. When he did the film *The Bedroom Window*, he flew me out to California for a month, and we did the whole soundtrack. The majority of it ended up being played live, but from *Octapads*. It's funny the limitations of an *Octapad*; it can't sustain a note for very long. So when we wanted to do a long, chordal, beautifully sustained thing, we did it like marimbas, where you roll all the notes, which changed the whole sound. People relate to it almost like a mandolin or another stringed instrument, so those limitations actually give the music a unique style."

"We decided to do a record where we weren't going to have acoustic drums," David continues. "We started doing the album for one label, who paid for it, but by the time another label came around and bought the record [*The Big Picture*], Michael and I had done it live several times, and it had developed into a new thing. At that point, we decided we wanted to get back to the roots of where it came from and do a lot of acoustic tracks. By then we only had two tracks left on every song, so we cut all the drums live to stereo. We set two drumsets up in a room—Michael on one side, me on the other—miked it all up, got it down to a stereo mix, and printed it live. It was the most



Photo by Lissa Wales

fun project I've ever recorded.

Bringing it to the live arena was not without its problems, though. "At first, the audience didn't know how to react," David recalls. "They were hearing all the big orchestral pieces—all strings and symphony stuff—and looking at these guys hitting pads with drumsticks, and they just couldn't relate the two. So I stopped the show about 20 minutes into it and did a 15-minute mini-clinic. I had done a batch of master classes at Drummers Collective, so I gave them the rundown of how a pad can be anything I want it to be, and brought up really bizarre sounds, like jet planes and whales, and I brought up a guitar patch where I had 16 guitar notes. Once we did that, the crowd went crazy. Now we're looking to do it as a live group."

David has been working live with Joe Cocker lately, after recording Cocker's LP *Unchain My Heart*. "It's the only album I've done as part of a live band," he says, "which is why the whole thing was so appealing. We put all the musicians in one room at House of Music, put Joe in the vocal booth, and cut a record. There was no rehearsal, either. We would show up at the studio, and they would say, 'Here's the song we're going to record today,' we'd listen to the songwriter's demo, go out into the room, play around for about an hour and a half or so, and then cut the track. Some days we'd do two tracks in one day, so it was unbelievable. You never do that anymore. Some of the vocals on the album are actually live from when we cut the track. Then Joe got everybody to agree to go out on tour." David adds that another Cocker record is now in the works.

—Robyn Flans

Cactus Moser

For Cactus Moser, 1988 was a big year. "This was the year Highway 101 started playing live," Cactus relates. "The band was put together by a manager, Chuck Morris, who had known me from years back in Colorado, when I was in Firefall. He always threatened that he was going to put me in something that he was going to do, and by

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golly, the threat came true. We would get together about every month and go into the studio, and I continued to do my usual things, like working with Johnny Rivers and working in L.A. Our first single went to #4, which was when I realized, 'I've got to commit to this'—the old C word," he laughs. "When the second single went to #2, the question of playing live came up, and it was, 'What do we do live?' We had no clue, because we had never done it before. Our first show was in front of 13,000 people in some baseball stadium in Dallas, opening for Waylon Jennings. Then the third single came out, and it went to #1, which is when the ball really started rolling and the dates started pouring in. Next thing I knew, 'home' was the four-letter word not on the itinerary."

Cactus has been described as a combination of Keith Moon and Dave Weckl. How ever does that fit into country music? "I don't even quite know," he laughs. "Last night a buddy of ours said, 'That hi-hat stuff is not country, Cactus. That is not country.' He's talking about when I throw in a few 32nd notes on the hi-hat and some rolls and things that aren't traditionally country. It works, though. We play with a lot of bands whose drummers say, 'Man, it's so cool that you get to do all those things.' Initially, our producer, Paul Worley, said, 'Just do whatever you feel.' He encouraged us to try some stuff, so I started doing some of these things, like more intricate hi-hat patterns and some inside snare work, and he loved that."

"I've always been a big cymbal man," Cactus continues, "so when we started going back into the studio, Paul would say, 'Hey, do some of those Cactus cymbal things.' What he meant was a lot of the cymbal accents that I like. I use 8" and 10" splash cymbals, and I like to paint a picture with those, maybe playing some more intricate patterns on the bell of the cymbals instead of playing an 8th-note thing. In country music it seems like there are three grooves: the half-time groove, the 8th-note groove, and the shuffle. Since I also write music, I always think, 'How can I apply some of these

more interesting grooves to country music?' Whatever I hear that's wild, I'll do it. Working with other people, most of the time the key thing is to be as simple as possible, so I've always adhered to that when doing a sideman thing. But whenever I've had a spot to do, a flourish or something, I've never been afraid to try it."

After winning the award for Group of the Year from the Academy of Country Music (to the group's surprise), *Highway 101* was released. Of "Just Say Yes," the group's first single, Cactus says, "That's a song that gets a lot of comment drum-wise, because that's one of the songs where there's a tom and a small splash in the groove of the verses, accenting kind of underneath the lyric."

"I would describe our music as 'tough country,'" he continues. "It's been called a lot of things, like hard country music with a rock 'n' roll backbeat. After a show, a friend of mine said, 'This is just a rock 'n' roll band with an accent.' I think the harder edge has come out of the fact that we've found our niche, and the drums and the low-end stuff is probably more featured with us than with anybody else you see out there doing this kind of music."

—Robyn Flans

Graeme Edge



Photo by Rick Malkin

This year will see the Moody Blues celebrating 20 years of making music together, and drummer Graeme Edge and the rest of the band have marked the occasion with the release of *Sur La Mer (On The Sea)*. Touring for the new album does present some challenges for the

Moodies, though, Edge explains. "It's hard to do an hour and 45 minutes this tour. We cut everything we could possibly think of and still ended up with two hours and five minutes. And there are four albums that aren't even represented. We're not one of those bands who think, 'We'll do only the new album, because what's past is history.' There are people out there who got married to 'Nights In White Satin.' They want to hear it, and they've got a right to."

The current Moody Blues tour will take the band throughout the U.S. Dates started back in the summer, and the band had a break in September, only to go on the road a month later.

With *Sur La Mer*, as with the group's previous effort, *The Other Side Of Life*, Tony Visconti produced. Visconti runs a tight ship during sessions, and precious time is not wasted. "Sessions ran from 11:00 to 7:00, rather than dragging them on for hours," says Edge. "We started recording *Sur La Mer* in May 1987, and finished in February 1988. But we took time off in between; we did a summer tour, and Christmas came in the middle of it. Actual days in the studio numbered about 110."

Was there anything radically different about making this latest album from Edge's perspective? "Yes, there was much less working together. It's a thing we've been talking about and that we think might be a mistake. Technology can sometimes take you over a bit. In the quest for purity of sound for the CDs, we got a little isolated. You know, we're a band. You get a little magic happening when you play together—almost accidents, or cross-inspiration. You can tend to sanitize those things out; you get carried away and forget some of your principles."

The concept of *Sur La Mer* extends from a much earlier Moody Blues work, explains Graeme. "It carries on from *A Question Of Balance*. On the album cover, the band is on a beach, and up in the sky there are all these weird things going on—planets, smoke, elephants. And we thought, 'That was the beach; so now we'll go "on the sea." Four of us even have boats now.'

Besides managing the drum chair for the Moody Blues, Edge remains involved in several extracurricular activities, including his own writing projects (he's currently finishing a book) and playing with his band, Loud, Confident, and Wrong. "We've done about four gigs this year," he says, "including playing at the Main Squeeze in London for the Variety Artists Federation."

Future plans for the Moody Blues include another tour next year, though Edge doubts the band will play in the U.S. again next summer. "That would be six out of seven summers. We think it's time for a rest. We'll probably be in Europe next summer. You know, someone came up to me last night and said they were so glad that I'd decided against retiring. So when we do play the States again, *please* don't say it's a comeback tour or that we've reformed."

—Karen Larcombe

News...

Jim Keltner on albums by Nick Lowe, Peter Case, Elvis Costello, Roy Orbison, and one track on Neil Finn's latest...

Gerry Brown recorded Stanley Clarke's *If This Bass Could Only Talk*, after which he did a selection of dates with him across the country. Gerry also did a two-week stint in Japan with Alan Holdsworth, and recently returned with Clarke to do a South American tour and a TV score. Gerry also recently worked with George Benson and is currently touring the Far East with George Gruntz's Concert Jazz Band...

David Moss is doing a New Music America festival in Miami this month. He has been commissioned to write a piece for percussion and voice for presentation...

Marimba virtuoso **William Moersch** recently completed a five-week solo tour of Australia, presenting concerts and master classes. Look for two compact disc recordings to be released shortly: *The Modern Marimba* on the Newport Classic label, and a trio of piccolo, harp, and percussion, *Piccolodion*, on the Musical Heritage label...

Elmer Louis is playing percussion with Tania Maria...



It takes a fiery passion and a killer instinct to drive the Pat Benatar Band. Second best isn't part of Myron Grombacher's playing standards or his choice of equipment.

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Tommy Wells has been recording with Frank Burgess, Foster & Lloyd, Jo-el Sonnier, Jay Patten, Jonathan Edwards, Deborah Allen, and Ed Bruce for the soundtrack to *Father's Day*, as well as playing on jingles for *Bud Light* and McDonalds...

Alvino Bennett continues his work with Chaka Khan as well as doing some gigs with Kim Boyce and Merry Clayton...

Chuck Tillet joins Lee Greenwood's band, just returning from a tour in the South Pacific...

Walfredo Reyes, Jr. has been doing some

recording with Robert Palmer, Andreas Volenweider, and a Levi's 501 years commercial with David Lindley...

Jim Harris recording with Burning Starr...

Harry Stinson enjoying a multitude of laurels, having written J.C. Crowley's first single, "Boxcar 109" and a song on James House's new LP (as well as playing and singing on the MCA album), singing on Emmylou Harris's and Rosanne Cash's new ones, writing and singing with Gail Davies, playing on Juice Newton's latest LP, as well as on Lionel Cartwright's album...

Mike Shapiro still working with Flora and Airtro, as well as with Sergio Mendez and playing percussion with Yutaka live. He can also be heard on latest releases by Bud Shank, Steve Bach, and Flora Purim...

Louis Conte returned from dates with Herb Albert and can be heard on Cock Robin's latest release...

Dan Gillen is playing drums with Nia Peeples, with **Billy Hulpings** on percussion...

John Ferraro can be heard on Carl Verheyen's *No Borders* (as well as coproducing the project) and jingles for Southwest Bell, Stouffers, and *Bud Light*...

Owen Hale on Alabama's newest album, with **Craig Krampf** doing some percussion overdubs. Craig has also been involved in production for Ashley Cleveland and New Frontier...

Roy Martin has resumed residency in England, but has also been working in Israel with Shalom Hanoch. He can be heard on Billy Brannigan's upcoming Polygram album as well as on Modern English's first record in two years. Also, congrats on the birth of his daughter, Stevie...

Vinnie Colaiuta can be heard on Al Stewart's *Last Days Of The Century*, Kimberly Frank's upcoming Sire Release, and on Robben Ford's *Talk To Your Daughter*.

Jeff Porcaro is also on the Robben Ford release...

Ron Thompson on three Boxcar Willie releases: *Live At Wembley*, *Falling In Love*, and a Gospel offering, *Jesus Makes House-calls*...

Louis Appel on tour with Debbie Gibson...

Mike Portnoy on Majesty's debut LP, *When Dream And Day Unite*...

B-Rock is led by **Brock Seiler**, vocalist, drummer, and inventor of the patented *Brocktron-X* Drum Suit System...

David Alford now a member of Jailhouse...

Jeep Capone now working with Jamtrak...

Eddie Bayers on new recordings by Karen Staley, Ronnie Milsap, Alabama, George Strait, Reba McEntire (including some double drums with **Russ Kunkel**), Conway Twitty, Vince Gail, Randy Travis, Ricky Skaggs, Dolly Parton, Scott McCraig, Michael Murphy, David Slater, Rosanne Cash, the McCarters, and Hank Williams, Jr....

Alan Gratzer has left REO Speedwagon. His replacement is **Graham Lear**...

John Stacey recording a country album in Moscow...

George Lawrence recently in the studio with *Ghost Town*...

Pete Magadini has been appointed drum instructor at the University of McGill in Montreal. His new album, *Live In Montreal*, has been released on Briko records.



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KENNY ARONOFF



What is the reasoning for this, and what method of tuning your drums do you use to get such an enormous sound out of the smaller drums you use?

Brian Free
Crystal Lake IL

A. You're so right about my desire to play the drums from my heart and soul. That is so important, because a band will only groove and be excited if the drummer plays with excitement. A drummer, more than any other instrumentalist, can lift or let down the energy in a band. It's that simple. Lots of technique, solid time, and creative ideas are nothing without that desire and soul (groove). Thanks for coming to our concerts.

To answer your first question, I had always positioned my China cymbals up high at arms reach—until recently. The idea of lowering the cymbals to a horizontal position (at chest level) came to me after John Mellencamp told me he didn't like the way they looked up high. At first, I didn't want to change the position, because I was used to having them up high and enjoyed playing them up there. However, during one of our breaks from the tour, I experimented with the cymbals in different positions and decided that I liked them at a lower position. I liked the way they looked, and after performing live, I realized that I could see the band and the audience better. I also found that it was easier to play them lower, because they were closer. The sound never changed, because the cymbals have Zildjian's ZMC-1 mic's on them.

To answer your next question, when I

first joined the John Mellencamp band, I had one rack tom (12") and two floor toms (14" and 16"). During the first live tour, it was pointed out to me that it was hard to define my tom fills—especially on the floor toms. They sounded muddy and rumble, because of the low pitches. So I got rid of my 16" floor tom and added another, smaller rack tom (10") to my setup. I kept my 12" tom in its original place in front of the snare, and put the 10" to the right. Instead of playing 12", 14", and 16" drums, I started playing 12", 10", and 14" toms, in that order. The higher pitches helped the clarity of my fills, and the new order of drums helped create new-sounding fills. My entire approach to tom fills changed. I began to think about what pitches I wanted to hear, as opposed to just going around the toms from left to right in a typical, traditional way.

The reason I get such a powerful sound from my small toms (11x12, 9x10, and 14x14) is because I try to tune each drum to where it sounds and resonates best. I try not to choke the drums, but let them ring as long as possible with a deep, powerful sound. When I had bigger drums, I kept trying to tune them up higher to get a high pitch. But the drums didn't sound good up high; they sounded better lower. With smaller toms, I can tune them to where they sound best, and still get the higher pitches. I tune both the bottom and top heads at a medium tension, which allows the heads to vibrate freely. This gives my drums tone, resonance, and great punch.

Q. I was fortunate enough to see you perform a number of times during the *Lonesome Jubilee* tour with John Cougar Mellencamp. Your playing is fabulous! One can certainly tell that your playing comes from your heart and soul.

I noticed that early in the tour your China cymbals were high on each side of you and in a vertical position. Later in the tour, they were very low and in a horizontal position. What was this change due to?

Secondly, I noticed that your #1 mounted tom is larger than the #2 mounted tom.

JONATHAN MOVER

Q. I was compelled to write after seeing you recently with Joe Satriani at the Fillmore. Let me start by saying that your show was one of the greatest and most visually exciting that I've ever seen. My question concerns your control of odd time and the use of odd figures in your playing.

How did you develop such versatility, and can you recommend how I might go about doing the same?

Andy Johnson
San Francisco CA

A. Thank you for the kind and encouraging words. Let me respond to your question by answering in two parts. Firstly, I think my ability to comfortably play and control odd

time has a lot to do with what I grew up listening and practicing to. I was heavily influenced by the music of groups like Frank Zappa, ELP, Jethro Tull, Genesis, Yes, King Crimson, and the Tubes. Because of this, odd time felt as natural to play as even time. I didn't separate the two or think of them differently. Odd or even, time was just time. Some of the albums that I remember as having had a particularly strong influence on me were Joe's Garage (Parts 1, 2, and 3) by Frank Zappa with Vinnie Colaiuta on drums; A by Jethro Tull with Mark Craney; Crafty Hands by Happy The Man with Ron Riddle; and Seconds Out by Genesis with Collins, Thompson, and Bruford.

Secondly, concerning odd figures, polyrhythms, playing across bar lines, and ideas like those: That has a lot to do with my studying privately with Gary Chaffee. He's really into that stuff and has a great system for teaching it. Gary also helped me quite a bit by teaching me how to read as well as listen—both of which, I feel, are very important. I highly recommend Gary's books and videos to any serious player. Good luck, and remember: Practice makes perfect.

LARRY MULLEN, JR.

Q. On the albums *Under a Blood Red Sky*, *The Unforgettable Fire*, and *The Joshua Tree*, your toms sound very dead. How do you get them to sound that way?

Steve Butler
Phoenix AZ

A. It all has to do with tuning the toms—or in my case, with the lack of tuning. Many drummers tune their drums to notes. I just go for a low sound. I use standard Remo white-coated heads on all my toms, and the heads on the bottoms of the drums have large circles cut out of



Photo by Rhonda Pileri

them. This makes the drums basically single-headed, which helps give me that "dead" sound that you describe.





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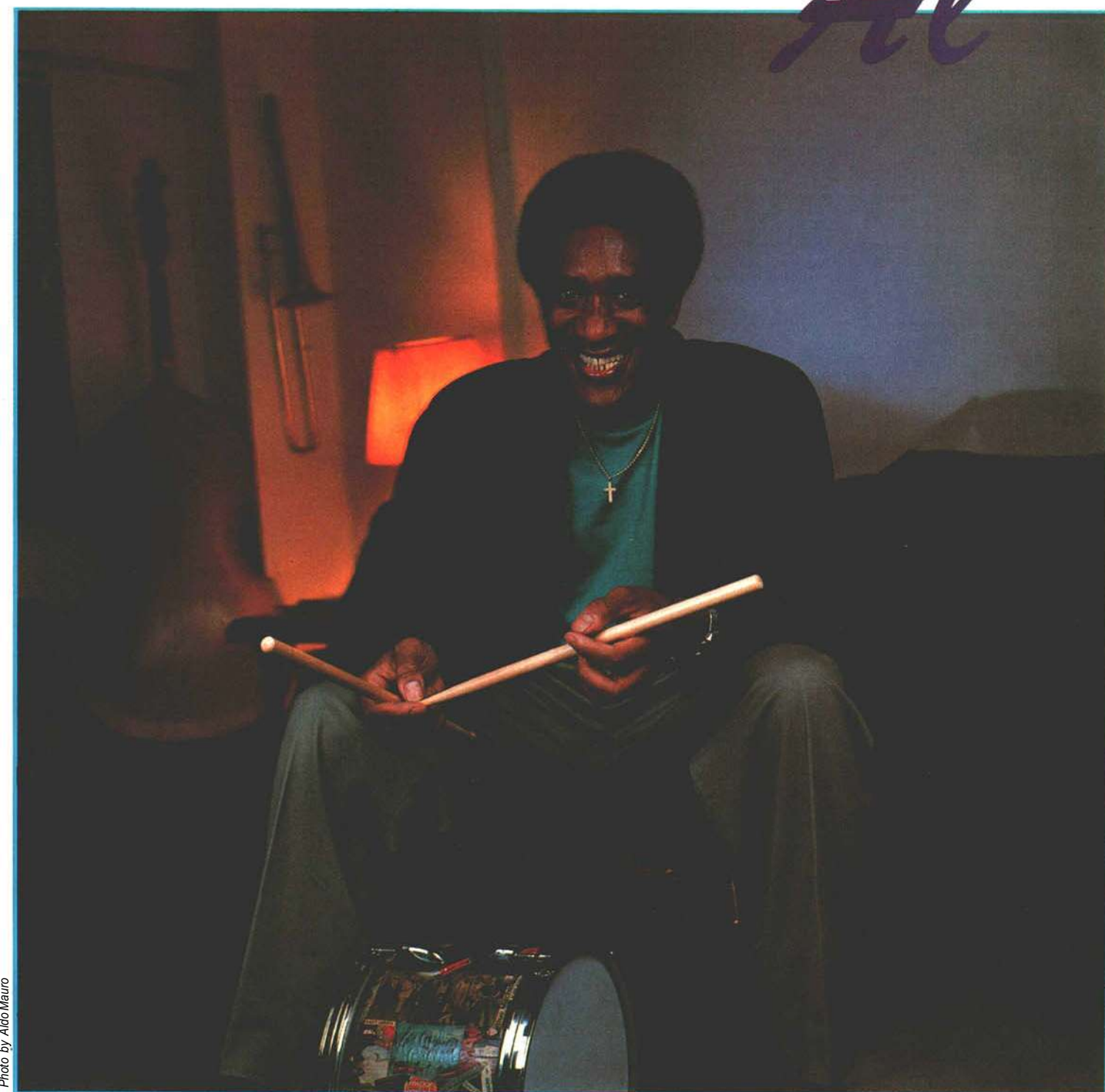
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Al



by Robin Tolleson

Foster

Any thoughts that Al Foster might fade from view after leaving Miles Davis's electric outfit would have been way off base. If anything, his schedule has been even more frenetic in the past two years. I call his house to set up an interview, and his daughter Monique answers the phone to say, no, he's in Europe with Sonny Rollins, or in Boston with Herbie Hancock, or in Japan with Michael Brecker. After six years of chasing Al Foster, I'm used to it. I should ask Monique if I can interview her.

Al's never been very interested in publicity. That's one of the things that's different about him. After a Miles Davis concert in Berkeley (you should have heard those purple Yamahas) in 1982, I caught up to Al as he was getting into a van to go back to the hotel with Marcus Miller and Mino Cinelu. I asked him about the interview we'd been talking about doing for several months. "Oh man, let me give you some money for all those phone calls," he said sheepishly. "No thanks, Al. But I was hoping you'd like to do the interview," I said. "Go ahead, Al, do the interview," chimed in Marcus Miller, for which I was grateful. But Foster playfully tugged his cap down and

Having worked with Sonny Rollins, Eddie Gomez, Randy Brecker, Eddie Daniels, Joe Henderson, Bobby Hutcherson, John Scofield, Bill Cosby, and many others since leaving Miles' funk outfit, Foster is simply becoming one of the best jazz drummers in the business.

Al doesn't play phrases you'd expect, or hit the instrument you'd expect him to hit at any given time, as witnessed by the closed hi-hat slaps breaking up the rolling tom solos during "One Night At Ken And Jessica's," from pianist Michel Petrucciani's latest album. When I saw him with pianist Steve Kuhn, Al rolled with mallets on his cowbell at the end of several songs. The things Al plays aren't always expected, but they fit beautifully. Whether he introduces a persistent triplet figure on cymbal while the rest of the band keeps right on the groove, or isolates the bass drum for some solo kicks while keeping the time going with his right hand, he forces his audience to sit up and listen; he doesn't merely lay it all right in their laps.

shrugged. Maybe he was burned by the press before, or maybe he's just painfully shy.

A couple of years later, in San Francisco doing a Keystone Korner gig with the Great Quartet—McCoy Tyner, Freddie Hubbard, Al, and Ron Carter—he suggested I wait around until after the last show, which I did. But he still wouldn't do an interview. I gave him a ride to his hotel, and we talked the whole way, but he wouldn't agree to an interview for publication.

When Al was in town backing up Carmen McRae, I had two long phone conversations with him. During the first one, I was scribbling notes furiously as we talked. The second time, when he returned my call the afternoon of a show, I was close to my tape recorder, so I hit the record button as he talked about drumming. Al's daughter Thelma helped convince him to let the interviews be published, for which I am most grateful.

RT: What is it that people like about you?

Once they get you they tend to keep you.

AF: I don't know. Whatever it is, it's nice to be liked, especially by great musicians like Miles and Herbie. Herbie likes me a lot, and that's really surprising to me.

RT: Why is that surprising?

AF: Well, he has worked with Tony for a number of years, and I'm nowhere in that league. So the fact that he likes me feels good. I'm going to Europe with him in July for four weeks. That should be fun. Mike Brecker's going to do it, and Buster Williams. It's going to be all acoustic.

RT: If you had your choice, would you rather work with Herbie with an acoustic band or an electric band?

AF: An acoustic band. He's doing an electric band called the Headhunters, maybe with some of the old members. But I really prefer playing acoustic. I dig all types of music if it sounds good and has a good feeling. But if you say just pick one style of music that I prefer playing, I would definitely pick straight-ahead jazz, mainly because that's what I started out playing. Usually if you start out doing a certain style of music as a kid, you tend to stay there, or prefer playing that way.

RT: So that was the first thing that caught your ear?

AF: The very first thing that really made me want to play drums was Max Roach and Clifford Brown's "Cherokee." That was when I got serious. Before that was Gene Krupa and "Sing, Sing, Sing." But I wasn't serious at that point. I got a set of drums at ten. I played for about six months, and then the drums stayed up in the closet until I was about 13. That was when I heard "Cherokee." I haven't stopped since. After I heard Max, I really started checking out modern jazz, bebop, and hard bop.

RT: Was it accessible to you where you lived?

AF: Yeah. I lived in Harlem, on 140th St., and I would just take the bus to 125th St. to a record shop and buy records. That's what really got me serious. I'd come home every day at 3:00, set my drums up, and practice. I shared a room with my older brother, and we had twin beds, so I would just set them up in the middle. About a year later my mom gave me permission to practice in the living room. That was more fun, because then I could watch myself in the mirror.

RT: You had support from your family, then.

AF: Oh yeah, especially my father, because he wasn't home. [laughs] He was at work, so he didn't have to listen to it. My mother would get depressed sometimes, and then my father would say, "Let him play; he's serious." He wasn't home, so he

With several intermissions, Al gave musical service to Miles Davis for some 13 years. He's got great respect for ex-Davis skinsman Tony Williams, and also for Steve Gadd: Foster's modesty will never allow him to believe he's in that class of innovation. But like the way Steve Ferrone made everybody think differently about hi-hats during his work with AWB's funk, Foster did the same for wide open jazz/rock in Miles' early '70s post-Bitches Brew. He may not play with the constant strength of an Elvin Jones or Steve Smith, but he's always trying to be different, to be his own player. And he thinks of things on the drums that nobody else would.

could say that. He could afford it a little more than her.

RT: So while your friends were out doing sports and stuff, you were practicing.

AF: Yeah, I was totally into it. Summertime I wouldn't go out. I would play all day, from noon until at least 7:00 or 8:00.

RT: Playing along with records?

AF: Yeah, and then if I got tired of that I would try to solo. But I would alternate the two, or try to copy something I'd heard on a record, which is very hard to do if you don't have any training.

RT: If you couldn't actually see it being done...

AF: Yeah, so when I got older I would go out to the clubs and watch cats like Philly Joe, Max—everybody. I would always have albums with me, to get their autographs. I met a couple of other drummers, and we'd go down to the clubs and sneak in until we'd get thrown out. And at the Apollo Theater once a month or every six weeks they'd have a great jazz show, with Miles, maybe the Gil Evans Orchestra—three or four different groups, and they were all famous. I caught Miles when Trane was in his band, and then I saw Elvin when he joined Trane's band.

RT: Was there any other music you heard that really made your ears perk up?

AF: Sonny Rollins. I guess I was about 13. I had gotten into Max Roach, and bought one of his albums that Sonny was on. It helped me to hear melody and changes. Before, I was just playing—banging the drums. It helped me hear that after you play the melody, the melody is still going on. The musicians are improvising on the melody. But I couldn't hear that until I started checking out Sonny. He played so melodically and so rhythmically. It really opened me up.

RT: That made you change your playing?

AF: I don't know if it made me change my playing then—I was so young and had just started playing and getting into Max—but it opened me up to the musical part of it, rather than just the drums. I don't think it changed my drumming at all then, but as I got older I tried to play some of Sonny's and Joe Henderson's rhythmic patterns on the drums.

RT: Do you try to play the changes?

AF: Well, yes, if I'm taking a solo—not all the time, though. But a lot of drummers go completely away from the tune when they're taking a solo. They might go into 3/4 or 5/4, or play a lot of fast stuff that has nothing to do with the tempo. They'll just disregard the tempo so that they can play their technical things. To me, that's not really musical. I think it really is cheating. It's good for a show, but it's better if it fits the song.

RT: It's not only a musical thing to do, but helps you come up with ideas.

AF: Yeah, and if you lose your place in the tune while you're playing, you can just play eight-bar phrases, and when you're ready to come out of it, just let the guys know



Photo by Tom Covi

that's where you are. It's something Max Roach did; he always played the tune. He still does. I've never heard him not play the tune. Philly did that, too. You know who's great for that? A young cat named Kenny Washington—no matter what the tune is, or the tempo of the piece, he's going to play it right there. He's got great chops.

RT: One thing that Philly Joe had, which you also have, is a great sense of humor in your playing.

AF: [laughs] Yeah, Philly Joe—I know I got something from him. Those are the guys that I heard and saw at a young age—Philly Joe, Art Blakey, Art Taylor. Elvin and Tony came along later. I didn't even dig them at first, because I was used to playing so much like Max. I said, "What are these guys doing?" You know, it was so loose and so different. If you don't understand something, you tend to put it down, and I definitely didn't understand it. But then I realized that Elvin was playing all of that, and still swinging at the same time. All those triplets and things he played—everything Elvin played swung, still does. Not one thing he plays doesn't feel right. Everything feels good, and he plays so solid. Billy Higgins plays like that, too. And I really enjoy going to clubs to hear drummers. When Tony comes to town, I'm there every night. It's like going to college each night. You never know what he's going to do, so I'm afraid to miss a night. Each night is different. Man, you talk about singles: he can play them at a whisper, like a double-stroke buzz roll. He can get that same effect; it's incredible. He's musical, too. A lot of people don't hear it, but I hear it. Everything he plays is musical.

RT: Who did you study to learn so much about the hi-hat? You have some really original hi-hat techniques, like one thing where you alternate an open swish of the cymbals and a tight closed click, all done rocking back and forth on your heel.

AF: It's a different way to keep time, rather than the normal 2 and 4. That really came by accident. That stuffs just starting, you know, as I get older. It's amazing to me, too. I've been trying to find my own person, you know. All my life I just fell in love with other drummers, and I'd always try to play like them. So it just comes from being aware of when you're playing like somebody else, in order to try to get away from it. Also, I'm a Catholic, and I would just ask God to please help me find my own style. It's not going to be like Tony or Elvin, but I just want to have an identity, so that when you hear me on a record, you know that it's Al Foster on the drums. That's very important to me. And it just came from thinking that way and getting angry if I played like Tony or Max. I would get angry with myself, because you can't do it better than those cats. And everybody has their own opinion about things in life. Everybody walks different and everybody talks different, so why not try to play different? [laughs softly]

I believe that all of us have it in us. It's just that we fall in love with the great people and think that's the only way that we can play, because they play what they play so well. So it's just coming from that, just coming from age. But I owe it to God, because I'm really asking Him all the time to help me find something. That hi-hat stuff just happened one day when I was practicing. I wasn't even thinking about it. Then I said, "Oh, man, this is nice." I couldn't wait to get a gig, just to see how it would really sound.

RT: It's maximizing your limbs, too, because it's using your left foot in ways that not many people do, and saves having to play some things with your hand.

AF: That's true, because I can do something else with my hand. So it's like adding another color.

RT: I loved your hi-hat work with Miles' electric band in the mid-'70s.

AF: Yeah, that was different then.

RT: You did a lot of splashy, open hi-hat things.

AF: Miles really loved the open thing. He didn't like the tight



Photo by Tom Copi

Al Foster

was born in Richmond, Virginia, and his family moved to New York City when he was eight. After woodshedding during his teenage years, he began playing drums in the clubs around New York. The offers started getting better: Cannonball Adderley, Blue Mitchell, Horace Silver, Mike Nock, and others used his services. But he couldn't take the offers to go on the road; his sensitivity as a jazz drummer is matched by his sensitivity and responsibility towards his four daughters, Thelma, Simone, Michelle, and Monique. He was granted custody of the girls when he was divorced from their mother, and he stayed home for several years to raise them. His daughters are grown now, but Al has a two-year-old son named Brandyn, who is eagerly awaiting delivery of a Remo Junior Pro drumkit.

groove, closed hi-hat thing. I think he's more into it now. I even suggested doing some of the tunes with a closed hi-hat many times. But he really didn't like it. Even if he would give me permission to try it, it wouldn't last a whole tune before he'd turn around and say something. He really fell in love with that open hi-hat. He said it sounded like a drone, a constant sound.

RT: It's a nice color. It can get to be a little too much, though.

AF: I think so, too. I also think it wasn't too good for recording in the studio because it would leak over to the other microphones. The engineers couldn't control it. They could never get a nice sound on the drum mic's because of that.

RT: When Miles made his comeback, was it the same kind of spirit?

AF: It was the same in a way. The music was different, but the spirit was the same. Miles is Miles. He always generates something, whether it's bad or good. So it was nice. It was great playing with Marcus Miller, too.

RT: He can adapt to a lot of situations.

AF: That's true. It's important today if you want to work, especially if you're playing sort of a sideman instrument.

RT: What did you think of Marcus's producing and playing on *Tutu*?

AF: *Tutu* is a great record, without a doubt. Marcus is a very smart guy. He wrote melodies that he knows Miles likes—very simple melodies, very dark chords. It sounds like Miles. If you didn't read it on the record, you'd think that Miles had written those tunes. So it's just using your head and knowing what Miles likes, and knowing what to present to him.

RT: I like the drum machine programming on there.

AF: Yeah, I like the whole record. And Marcus is great. He played all the instruments, except a drummer played on one tune—Omar, I think. I can't knock anything on that record. And it's good because it shows Miles in another light.

RT: So even though you and Miles aren't still playing together, you're still close.

AF: Oh yeah. I talk with him. He called me at New Year's just to



Listeners' Guide

by Al Foster

If you listen to the Branford Marsalis record [*Royal Garden Blues*, CBS 40363], I didn't play a lot of stuff, but I really complemented him. And you can hear us playing off of each other on that record. I would do something, and he would play it back. It makes the soloist play differently when you play that way. You may play the same tune every night, but it stays fresh when you think in those terms instead of playing it safe. Of course, it doesn't always work. Some nights it's terrible, but other nights it's incredible. So that record is an example of listening to each other.

I have a tendency to bash too much when I'm recording, and I get really depressed when I hear the record back. I prefer the records where I'm not bashing at all; you hear the cymbal beat through the whole tune, and it's swinging. That's why the Kenny Barren record [*Landscape*, East Wind Records] and Branford's thing are so nice and clear. I did *Quest* [Trio Records, 25027] with Dave Liebman, and that's a great album. Another one I like a lot is Eddie Daniels' *To Bird With Love* [GRP]. I'm on half of Eddie's new one, *Memos From Paradise*, and that sounds good, too.

The *Milestone jazz Stars* tour record is pretty decent; I take a solo that I like. It's musical and tasty. Blue Mitchell's *The Thing To Do* [Blue Note 84178] was my first record. On the second one, *Down With It* [Blue Note 84214], I'm mixing it up with my feet and the hi-hat, which was amazing. I was playing that way then, but I forgot about it because I stopped practicing it. On that record you can hear that I was starting to get into my own type of thing.

wish me a happy one. My daughters feel that he sounds like he wants me back in his band, but I don't know.

RT: Did you leave Miles' band, or did he find someone else to work with?

AF: Well, it was time. We were very close the whole 13 years, even when he had retired. We would talk. I had joined Sonny's group, and he would call me all over the world. But I started feeling that I wanted to be creative, and I'm glad now, because I see what's happening with my jazz drumming. And it would never have happened if I'd stayed.

RT: You were more locked into the grooves playing with Miles.

AF: That's true, but when I stopped playing with him I stayed

home and just practiced and thought about finding myself a lot more. I was wearing caps and cowboy hats, scarves, and bandanas around my head. That was sort of me wanting to be a rock star, [laughs] Hanging out with Miles rubbed off. After I got with him, I started playing more 8th-note things, and that's what I wanted to do. But I kind of grew out of it. It wouldn't bother me if I didn't ever play that way again. I'm not knocking it, but I'm having so much fun doing what I'm doing. I don't want to stretch myself that way, going out six months playing fusion, then going out with somebody else playing something different. Then I'd feel like I was losing ground on what I had been working on. For that reason, I want to stick to playing acoustic jazz. Unless I could be guaranteed that I would come up with something like Gadd. [laughs] If somebody said, "Hey Al, play with me and you'll get a great style," [laughs] then I would play it, but....

RT: Miles said in an interview that even during the time he wasn't playing he'd use you to stay in touch with the rest of the world.

AF: Yeah, he'd call me 20 times a day, easy. We would watch the fights together—over the phone, you know, [laughs] If he was into something good on TV, he'd call me and say, "Turn it on." It was fun. Millions of people wish Miles would call them, you know what I mean? So I'm not knocking it; it was a real pleasure and an honor.

RT: It sounds like you're getting called for other work all the time.

AF: Yeah, I'm very lucky. Actually, this week I could have been in Europe with Mike Brecker, and next week I could have been going to Japan with him. Instead I'm playing the Vanguard with Steve Kuhn.

Mike's office sent me a Telex about the gig in late March, but I knew about doing California [with Steve] since January. So it would have been wrong to come back in April and tell Steve I couldn't do his tour. My old style was that I used to turn people down and cancel gigs a lot—sometimes because of Miles, sometimes because I didn't want to do something. It's wrong to do that, and you get a bad reputation. People want to call you, but they're afraid to take a chance. They know that maybe at the last minute you'll cancel. I'm trying to clean that reputation up.

RT: Your daughters get all these calls from great musicians. Is that exciting for them?

AF: Oh yeah. It's exciting—not so much with Miles, because they remember Miles from when they were very young, and used to go up to his house and stuff. But sometimes when Sonny Rollins calls, or Bill Cosby—that one knocked my daughter down.

RT: You told me once that you couldn't tour for many years because you were raising your daughters alone.

AF: Yeah, when they were very young. Everybody's grown now. Two of them are still at home, but they're basically on their own. They're just getting free rent.

RT: But in the early days, how did you manage to keep playing and still raise your family?

AF: When I started raising them by myself, I had a steady gig at the Playboy Club, and did five years there. And then I left there to play a place called the Cellar Restaurant for two years. So I had seven years of straight work. By then they were getting up in age. Miles came into the club one day to hear me, and seven weeks later I started working with him. My daughters were at a much older age then, so for me to leave wasn't as hard. I still had my mother come down when I would do tours with Miles, but they were much older. At the time I started raising them, my oldest girl was seven, and my youngest was 14 months old. So I couldn't work with anybody, as far as going on the road. And it was definitely a drag, because I was very young, and Horace Silver,

Cannonball, or Wes Montgomery would call, and I couldn't take the gig.

RT: Was that discouraging?

AF: Yeah. I even lost interest in drumming. I would make my gigs, but I would never practice.

RT: Was it demanding material to play?

AF: No, but it was nice. A lot of people would come by, like JJ. Johnson, Paul Desmond, Stan Getz. Billy Cobham came by before he was *the* Billy Cobham. It was incredible the way he played that small set—incredible speed. Then I went to the Cellar, and Miles started coming in there twice a week. Miles dug my cymbal beat. That's what he told me.

RT: What were you trying to do with that swing beat that Miles liked so much?

AF: He thought it had a real hip jazz feel. My ride cymbal playing reminds me of Arthur Taylor. That's what I hear. At that time, Miles said he heard some Art Blakey and Philly. But when I was coming up I was really influenced by Arthur Taylor's swing. Not his solos so much, but his right hand—the feel of it. At one time during the '50s and early '60s, Arthur Taylor recorded more than anybody. He's on most of the Prestige records, with everybody. He did stuff with Miles, and quite a bit of stuff with Coltrane. He's on *Giant Steps*. Check that record out; check out the cymbal beats he was playing. I'm really influenced by him a lot. I mean, this guy swung.

RT: What kind of music was Miles doing at the time?

AF: I guess he was doing a lot of 8th-note stuff. The way he was talking to me in the beginning, I thought it was going to be a jazz gig, and then later on in the conversation he would tell me to check out Sly Stone, Jack DeJohnette, Buddy Miles, and also Jimi Hendrix. So I sort of had an idea then of what it would be like. And I was familiar with Jack before and during his gig with Miles, but after Miles I didn't keep up with him. So I had to see what he was doing then.

RT: Jack plays some nice sort of implied time.

AF: Oh yeah, he's incredible. He sounds good in any situation—whether it's hard bop or anything else.

RT: What is your main focus

playing with Steve Kuhn?

AF: It's basically straight-ahead. I do a lot of brush work, and I might not play with as much dashing as I would with Herbie. The only thing I've discovered about playing with Herbie is that I find myself getting into Tony too much—that style of drumming. It's sort of depressing. The band doesn't think so, but as a drummer, you know when you're playing somebody's lick. Herbie said, "No man, I like it." It's nice to hear that, but I *know*.

RT: A lot of people would feel great if they could play Tony.

AF: I can't even play Tony, but you know what I mean—certain things that he does that I know I do.

RT: Tom flams, for instance?

AF: Yeah. It's hard not to play it when you're in that situation. But on the other hand, if Elvin was there playing with Herbie, or if it was Art, they would do what *they* do.

RT: So you've been searching a lot recently to find Al Foster?

AF: Yeah, practicing just to see what I come up with. Not really trying to work anything out—I never sit there and just keep playing something over and over. I just play and see what happens. If something happens, and I think, "Oh wow," then I might play it again.

RT: Have you noticed any new things you're doing? How has your playing changed in the past two or three years?

AF: I think my hands are better. My feet are getting better. I'm working on them, that's for sure, especially my right foot. I've got a lot of things to work on—playing better time, even playing more melodic. I really dig melodic playing. I find there's still a lot you can do on four drums. You can make a lot of colors.

RT: You're still playing a small drumset. Any desire to get anything bigger?

AF: No. Sometimes I use a 20" bass, according to the situation. In Japan I used a 20" bass drum. Sonny did quite a few 8th-note things, and it was more or less an electric band, so I used a 20" bass drum. But I don't have a desire to change—especially to drums as big as Tony's, because then I'm sure the things I played would sound like him. It's getting closer to his tone.

RT: What cymbals are you using now?

AF: In Japan I added an extra crash. I was using two crashes, which I'm not used to. I also have a ride and a China cymbal. I

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Today, the 45-year-old Foster plays as fresh as when he, Reggie Lucas, Mtume, and Michael Henderson first stirred it up for Miles. With a shy smile that peeks over his tomtom, he appears to get the same kick out of pushing the chorus of "Ruby My Dear" with Steve Kuhn as he did on Miles' funky "Fat Time." Whether it's club dates with Herbie's acoustic band and with Pat Metheny and Charlie Haden, or the thrill of trading fours with Steve Gadd on the new Eddie Gomez record, Power Play, new challenges are never far away. He recently agreed to tour with Carlos Santana, Herbie Hancock, and Wayne Shorter in '89. Al might be pulling out the big drums and playing 8th notes again before he knows it.

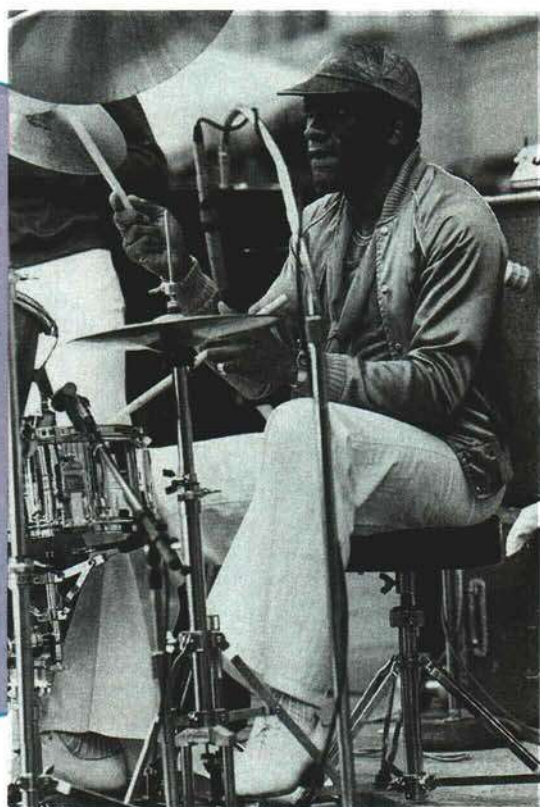


Photo by Tom Copi



The Force of Time



Photo by Michael Johansson

by Teri Saccone



Photo by Mark Paschke

HELL PROBABLY HATH NO FURY like the molten heavy metal of guitar technocrat Yngwie J. Malmsteen and the indomitable Rising Force. Routinely breaking the notes-per-second barrier without breaking a sweat, Yngwie J. and his Force fuse the extremes of metal with Baroque and neo-classical music, citing Hendrix, Bach, and Paganini with equal reverence.

Fans call it a celebration of speed and well-orchestrated mayhem; detractors label it self-indulgent flash void of substance. Either way you look at it, Rising Force is a band of authentic virtuosos with a seemingly limitless technical potential.

Casting an imposing figure of his own alongside the long shadow of Yngwie is Rising Force drummer Anders Johansson. Besides the frenetic attack he ignites, Johansson's presence supplies an eclectic drumming style that further extends the group's ever-expanding format. The 6'3" Swede has an ear for detail and dynamics, and the hands, feet, and technique to masterfully execute those subtleties. His playing is best experienced live, where he imparts a lexicon of inventive patterns, grooves, and riffs.

A participant in Rising Force almost since its creation in 1984, Johansson has lent his precision to three of the four Malmsteen/R.F. LPs: *Odyssey*, *Trilogy*, and *Marching Out*. While most drummers would be satisfied pummeling away at their kits just to be heard among the impaling fretwork in a band like Rising Force, Johansson reaches far beyond the manic notes and posturing that surround him, and moves beyond the expected and often-trod realms of the heavy metal format. In a band that screams for your attention everywhere you look, Anders is a riveting spectacle of sight and sound, blending the traditional and the modern, contrasting strength and delicacy.

TS: Let's start at the very beginning.

AJ: Well, I was born in Gothenburg, Sweden, on May 25, 1962. I grew up in an area of Stockholm called Upplands Uasby. A lot of musicians come from that area. I guess it's sort of like the Memphis of Sweden. Actually, there's not much of a club scene in Sweden at all. For the most part, musicians get their start in garage bands.

TS: How did you get turned on to the drums?

AJ: Originally, I played the piano. When I was 14 I had a bicycle accident and broke four fingers. I was completely fed up with the piano by then anyway, so that served as a good excuse to quit the piano and start playing drums. I was always drawn to the drums. Watching drummers on TV was always exciting for me; I was curious about the way drums were played. I knew it was more than just a matter of hitting them. At that time, me and my brother [Rising Force keyboardist Jens Johansson] formed a band, and I got my start in drumming.

TS: Was there a strong musical influence from your family?

AJ: I guess you could say that. My father was a pianist and composer, and was big on the jazz scene. He played with Stan Getz. He also put out 25 albums of his own music—bebop type music, with just drums, piano, and bass. He did some experimental things. He did the scores for the *Pippi Longstocking* films, too.

TS: Do you think he would be into what you're doing now?

AJ: I think so. Although he died in 1968, he started to get into hard rock. I remember he really liked Hendrix. In fact, *Axis: Bold As Love* was my earliest recollection of a rock album, and it was my father's only rock album. I guess he liked it because it was jazzy. Aside from that, we grew up listening to jazz.

TS: When you switched to drums, did you take lessons?

AJ: I took three lessons from Ed Thigpen. I thought it was too slow, so I stopped going. Of course, we were a group of ten students, so that might have had something to do with my frustrations. He wasn't a bad teacher or anything, but I wanted to learn faster. It was basically theory.

TS: Being self-taught, did you learn through emulating drummers on record?

AJ: Yes. I used to listen to Deep Purple records because I was a big fan of Ian Paice. I would slow the tape down to figure out what he was doing. As I went on, I took on more complex drumming—people like Billy Cobham and Terry Bozzio.

TS: When did you get into the jazz stuff? You have a prevalent jazz sound in your playing.

AJ: It all started with jazz more or less; we had a fusion band years ago. The heavy metal thing came later. Then, when I was 19 or 20, I played in a jazz-type big band with about 25 guys. That was really interesting. We played swing, bebop, cabaret, and I even played brushes. I also played in a punk band, believe it or not.

TS: That would seem like more of a departure from the way you play in Rising Force than the jazz drumming.

AJ: Well, I played double bass with that band, and they said, "Do you *have* to thunder with your bass drums?" I couldn't take that too long, and I quit after a month or two. But I did that strictly for the fun of it, and it was at a time when I was playing in several bands simultaneously. I'm not necessarily proud of being in that band; it's just another dimension to my background.

For the most part, I was involved with fusion projects, especially with a musician who me and my brother grew up with named Erik Borelius. We played with him

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Drumset: Pearl in white finish.

Cymbals: Sabian.

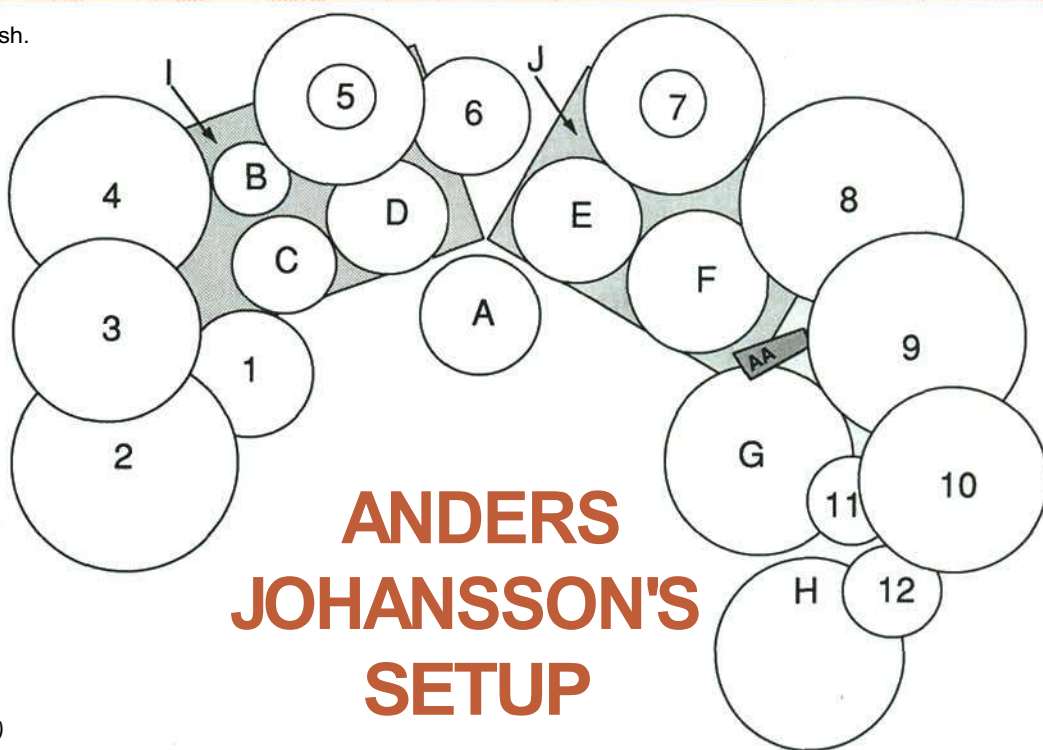
- A. 6 1/2 x 14 carbon graphite snare
- B. 8 x 8 rack tom
- C. 8 x 10 rack tom
- D. 10 x 12 rack tom
- E. 11 x 13 rack tom
- F. 12 x 14 rack tom
- G. 16 x 16 floor tom
- H. 16 x 18 floor tom
- I. 16 x 24 bass drum
- J. 16 x 24 bass drum
- 1. 14" hi-hats
- 2. 24" heavy ride
- 3. 20" Chinese
- 4. 20" crash
- 5. 18" crash with 8" bell on top
- 6. 14" hi-hats (on remote pedal)
- 7. 18" crash with 8" splash on top
- 8. 20" crash
- 9. 20" *Leopard* ride
- 10. 18" Chinese
- 11. 10" mini-hats (on *X-Hat*)
- 12. 12" splash

AA. cowbell

Hardware: A combination of Pearl hardware with a Collarlock rack system. All toms mounted on the rack with the RIMS mounting system. Pearl *H-900* hi-hat stand, a Pearl *P-880tw* double pedal connected to the main bass drum, and a standard Pearl *P-880* connected to the second bass drum, all with felt beaters.

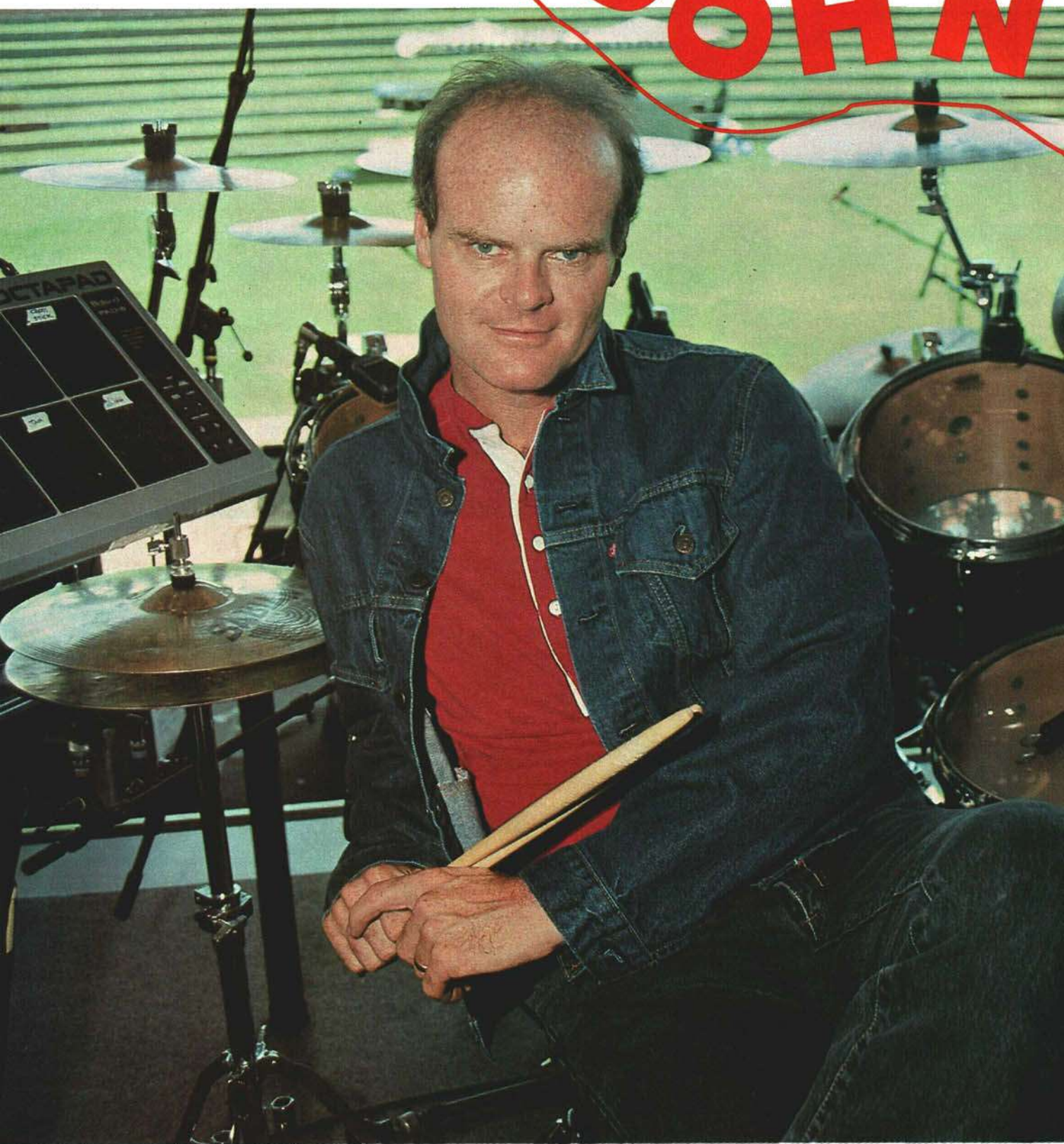
Heads: Remo clear *Pinstripes* on tops of snare and all toms. Clear *Ambassadors* on the bottom of toms with holes cut in them for miking. Clear *Pinstripes* on bass drums.

Sticks: Pro-Mark hickory 2B.



ANDERS JOHANSSON'S SETUP

JOHN



Perseverance Pays Off



Photo by Lissa Wales

In Virginia, during the mid-70s, some guys called The Bruce Hornsby Band were slugging it out in the clubs, playing cover songs. But they had a dream. A few of the musicians believed in the music and themselves enough to make the trek to Los Angeles in 1980, where they took nearly any kind of musical work to make a living.

*Drummer John Molo was considering leaving the profession when Hornsby called to tell him he had recorded yet another tape. This time, however, there was label interest. That demo led to Bruce Hornsby & The Range's first album, *The Way It Is*, which would eventually win the group a Grammy for Best New Artist. The dedication, the perseverance, and the belief in the music had paid off, and the dream—making a living at playing the music they love to *play*—had come true.*

by Robyn Flans

RF: How did you hook up with Bruce Hornsby?

JM: I met Bruce at the University of Miami, where we were both undergrads majoring in studio music and jazz. We found out that we were both ex-jocks from Virginia; so the initial interest was not as musical as it was personality-wise. We ended up playing in a couple of classes together. We didn't form a band or anything at first; we were just schoolmates. Later on, I found out he was going to start a band, and that's when I called him up and said, "Listen, if you're thinking about starting a band, playing some kind of popular music, I'm definitely interested." I always thought he was a good player and a nice guy, and I wanted

had a really good sense of what was going on in the world of music, and he directed me towards North Texas, the University of Miami, or Berklee.

RF: When you say he was the first person to talk to you about time, what do you mean?

JM: He was the first person who ever told me to think about the concept of time when leading a band, especially a big band. He had a really good conception of the rhythm section, and he was the first person to talk to me about feel. He could illustrate it through his playing. He was such a good player and his habits were so good; he always wanted certain things in tune and in time. You hear a lot about pitch, people

that was the coolest thing going on. So I always had an interest in it, and when everybody else started getting guitars, I thought, "Hey, I don't think anyone has gotten any drums yet, and I love the drums."

RF: Was high school your first training?

JM: In eighth grade I got together with a band that played "Gloria" and "Louie Louie"—all the typical songs that bands that age played. When I got to high school, my teacher hooked me up with another teacher by the name of Gary Elliot, who was from the Navy Band and who taught me how to read and play rudiments. I was also in the school band, so I learned to play different pieces on the snare drum and bass drum. I was also in a stage band program after school. We were pretty good and played competitions. In fact, I initially met Danny Gottlieb in a high school competition up in Connecticut.

Another time we were playing in D.C., opening for the Army band. My band director said, "There's a great drummer in that band, check him out." It turned out to be Steve Gadd. He was going to leave the band, so I got called up from that performance to audition. I went up there, they played some, and I thought, "My God, what am I doing here? That guy sounds great." They pulled up a chart in 7/4 called "Yankee Doodle Dandy." I got up there, looked at the chart, and then I looked at Steve, who said, "Just think 1, 3, and 6, and try to get through it." It started, and I kept it together for maybe four bars and then totally lost it. The band played on, and I was a little bit embarrassed, but I'll never forget looking at him—and I didn't know I'm from Adam—and he could see there was something wrong with me, so he helped me out. Looking back on it now, I can see I was a little bit out of my league, but just hearing him play those few times was a real inspiration.

RF: Wasn't that devastating?

JM: No, it wasn't. I never quit on anything. I'm 34, so I've gotten plenty of rejections, but I never quit. No, that didn't get me down; I just felt I simply wasn't prepared. I thought, "Well, shoot, I'm 17, I'll just go back and work on my reading."

RF: Who were some of your primary influences when you were growing up?

JM: My teachers were exposing me to some ethnic music and rock and jazz, at which point I got turned on to some people like Jack DeJohnette, Elvin Jones, Chico Hamilton, and Art Blakey. These people were my early influences, along with the music that was being played on the radio.

RF: Aside from the private lessons, did you lock yourself in your room and woodshed by yourself?

JM: Yes, every day after school I would come home and play for at least a couple of hours. I played to records and I worked on my lesson from my instructor, which would include rudiments, a couple of pieces on the drumset, and maybe a Latin beat, like a samba or merengue. The lesson would be broken down into different parts: snare



Photo by Lissa Wales

to get into an original-type situation. So that's how we initially started.

RF: When was that?

JM: I left the University of Miami in '76 or '77, and Bruce stayed an extra year. We started the band after he got out. We didn't start it in Miami, though. He moved back to Tidewater, Virginia, and I was working in D.C. I wasn't quite ready for a move to New York; it was too scary for me. I figured they'd eat me alive. So I was in D.C. trying to get it together, and this seemed like a good opportunity to play some pop music and try to make a go of it in that field. Up to that time I had just been playing casuals and club dates, and really hadn't made a serious attempt to get into the music business.

RF: What prompted you to go to the University of Miami?

JM: I was in a big band program during high school in northern Virginia, and we played charts by Thad Jones/Mel Lewis, Buddy Rich, Basic. It was really a great introduction to a different kind of music than garage rock. The band director was an excellent trumpet player and the first person to really talk to me about time. He

saying, "Little Jimmy's got perfect pitch," but no one ever says, "Yeah, my boy has perfect time." It's such a weird concept that people don't even think about it.

RF: Did you do anything to actually work on your time?

JM: I bought a metronome and started listening to the records that were popular then. D.C. is an unusual area in that it's sort of southern, but the people there think of it as a big city. There was always a lot of country music, jazz, and R&B, and I seemed to pick up on some of the things that were going on around me. I always loved all different kinds of music.

RF: Before you got into big band were you primarily into garage rock?

JM: Yes. The first record I played to was by the Kingsmen. I had a snare drum and a cymbal, and I just banged on the drums really loud along with the music. The first thing that really got me, though, was hearing Little Ricky play the drums on *I Love Lucy*. From that point on, I really had a passion for drums. I remember being a little guy and going out to dinner with my parents, and I'd sit back and check out the band and look at the drummers; I thought

drum, drumset, and some type of ethnic rhythm. So I would practice to records, work on my lesson, and then work out on my own, wailing on the drums for an hour or two. Of course, when the summer months would come around, that meant that first thing in the morning I could go downstairs and play the drums. I always loved that. I still do. When I play early in the morning, I'm warmed up for the whole day, no matter what comes up.

RF: Why did you go to a university, instead of getting right into a band?

JM: I was in a situation in high school where I'd say 99% of the kids went to college, and my parents had always wanted me to go to college. It was kind of unacceptable to just go out and be a musician, even though I wanted to. Going to the University of Miami was the way for me to not rock the boat so much and still maintain some family support.

RF: How did they feel about your studying music at college?

JM: They weren't sure about it, but they were willing to go along with me and be supportive. I think, in the back of their minds, they wished I had gone into maybe sales or accounting—not necessarily law or medicine, but something a little bit more mainstream.

RF: A respectable profession.

JM: Right. And now it's great, because music is a respectable profession at this level. It's a funny thing; you can be a lawyer at any level, and it's fine. But if you're a musician, you'd better be up there, in a lot of people's eyes. Thanks to Bruce Hornsby, this profession is respectable for me.

RF: It's also because of your patience. If it hadn't been for your perseverance and dedication, you wouldn't be with Bruce today. You guys played together for a long time before it became "respectable." You played Top-40 originally, right?

JM: Right. We played Top-40 and some originals now and then.

RF: Anything from today's stack of music?

JM: No. But I always thought Bruce was a very good writer. If I had been able to articulate my ideas, I would have loved to have written like Bruce. I was always supportive of him, and I think he knew that. I feel that's why we work together now. I think in any leader/drummer relationship you can see that. Danny Gottlieb did it with Pat Metheny. I saw them down at the University of Miami. Rod Morgenstein did it with Steve Morse. I think Danny and Rod knew that these leaders were really good, and they were able to incorporate Steve's or Pat's ideas into their playing, which I feel I can do with Bruce.

RF: How?

JM: I think I have a good idea where Bruce is coming from stylistically. I know his background, I know the type of music he loves, I know what really turns him on when he listens to music. You've got to be able to tell what somebody is looking for and be a bit intuitive, and I think that's important in any aspect of business. I certainly did see

that with Danny and Rod, and I think that's a skill that's acquired; it's something you have to work on. You can't just go in and guess what a guy really likes.

RF: What about your style is perfect for Bruce's music? What is it you give him?

JM: I think he knows I can play just about any style he'll pull out of the bag, whether it's jazz, country, or flat-out rock. I can cover it to the degree he needs it covered. I'm not saying I'm a master of those styles, but I can play them authentically and with conviction. I love country music and I love jazz. I like James Stroud as much as I like Jack DeJohnette in many ways, because he's a great drummer. I think a lot of musicians will say, "Oh yeah, I can play that style," but it's a matter of really wanting to play it, and playing it with conviction. I think Bruce knows that I won't compromise in any way. If he's doing a Bob Dylan song, and then the next song he does is a Chick Corea tune, I'm going to be behind him 100%. Being a sideman that's the name of the gig. I have always enjoyed my relationship with Bruce and always felt he had enough of a vision to someday, maybe not be a big star, but to at least make records. He is a creative guy, and I never felt weird about him saying, "You should do this, Molo." I felt, "Okay, he wrote this tune and he has an idea of what he wants, so I'll give it a shot," and although sometimes it may have seemed a little weird, it would work out.

RF: What would be one of the weird things he might have asked?

JM: On one tune he might ask me to open the hi-hat very far apart and really play sloppily, and then on the next tune really play like a drum machine. There's quite a division there sometimes, so mentally it's a little bit tough to get myself geared to play a lot of really wide-open rock and then the next piece of music try to sound like a drum machine; it's like the difference between playing "Delta Lady" by Leon Russell and "Mandolin Rain," which Bruce wrote. There's quite a difference stylistically in my approach to those. When Neil Dorfman, who produced our last record, heard us perform "Mandolin Rain" on *Saturday Night Live*, he thought it was a drum machine, and I took it as a real compliment. A lot of guys might not have, but I did, because that's what I was trying to get across—a very metronomic feel.

So playing with Bruce has opened me up a little bit. Also, vocalists can tell when the drums or the rhythm are a little bit off. Bruce might say, "Molo, it seems a little

slow. I can tell by my vocals." It is my job to get that together and make it consistent every time. So I do that with an electronic metronome I have on stage. I had headphones on a lot of times during the show, and I have a foot switch hooked up to the metronome. So I can use it as a reference point for where the song should be. For example, we play "Mandolin Rain" at 144 beats per minute. I'll start the metronome off, hear the pulse in my head, count the tune off, and then we'll play with the met-



ronome for the introduction, a verse, and a chorus. At this point I may turn it off and just play for a while with the band. We'll play another verse and chorus, and then when the solo section comes up, I might feel that I'm rushing it a little, so I can; move my left foot from the hi-hat and press: the metronome foot switch so it will come on. If I press it on the downbeat of 1, it'll come right back in, and I can use that as a reference point to tell if the tune is maybe getting too fast or dragging. Usually it's right about there, and that's all I care about. There are some times live when maybe a solo will come up and you want it to move a little bit—maybe accelerate just a little. In those situations, you want to have the confidence to play on your own. But Bruce can tell the difference between, say, 113 and 114, by his vocals. If I can be right on with that tempo every night, I think he's going to sing better. He's not going to be! thinking about the time; he's just going to: be thinking about phrasing and pitch. I've heard that from Huey Lewis, too. He feels that if the tempo is right, then the feel and the phrasing will come more naturally. I think a lot of singers are like that; singers in the front really depend on the drummers. They're in the spotlight, so we have to give them that. Bruce might turn around and say to me, "Open the hi-hat; let's really get it going." I'm not going to fight it just because I'm in the mood to play the hi-hat closed.

RF: Let's back up. While you were still in Virginia, did you realize you'd have to leave? What was your goal? Did you want

continued on page 74

MD Sound Supplement:

The solo on this *Sound Supplement* is based on ostinato patterns. The concept behind it evolved from basic jazz independence, where you would keep a jazz ride pattern with your right hand on the ride cymbal, and then solo against that pattern with your left hand and right foot.

I tried to develop some things that were unique to me, and in order to do that, I decided that I would try to play an ostinato pattern between my feet and my left hand, and solo against that with my right hand. I came up with several of these patterns, two of which I demonstrate on this Sound Supplement.

Soloing

Ostinato #1

This is a triplet figure, with the bass drum and the hi-hat playing quarter notes, and the left hand playing the second and third notes of an 8th-note triplet on a small tom-tom.



To develop the ability to solo against the ostinato, I practiced various triplet rhythms, learning where each note fell with the pattern and where each fell against it. It was the same way that I learned to play various rhythms against a jazz ride-cymbal pattern. Following are all of the possible permutations of the 8th-note triplet. These should be practiced individually against the ostinato until you can play each one accurately and up to speed.



After mastering these exercises on one drum, learn to move from drum to drum within any given measure.



Ostinato #2

The next pattern involves 16th notes. Again, the bass drum and hi-hat play quarter notes, but this time the left hand fills in 16ths.



Here are various permutations of 16th notes, each of which should be practiced individually against the ostinato.



Over Ostinatos



Photo by John Kisch

by
**Terry
Bozzio**

MUSIC KEY



Here are the first few bars of the "odds and ends" that I throw in over the ostinato when I demonstrate it on the recording.



For more examples of my use of ostinatos, check out my new video on DCI.



Credits

This Sound Supplement was excerpted from The DCI Music Video *Terry Bozzio, Solo Drums*.

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Written by Terry Bozzio and Fred Klatz

Musical transcriptions by

Fred Klatz

Produced by DCI Music

Video

Recorded by NFL Films

Audio

Engineer: Jerry Mahler

Assistant engineer:

Vince Caputo

MD Sound Supplement post

production:

Grandslam Studios, West

Orange, NJ

Engineer: Dan Rudin

MEET OUR QUALITY

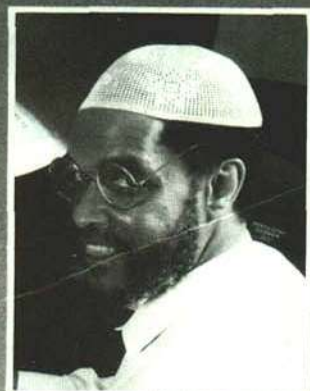
Alvino Bennett

PLAYING PAISTE 20 YEARS



Billy Higgins

PLAYING PAISTE 18 YEARS



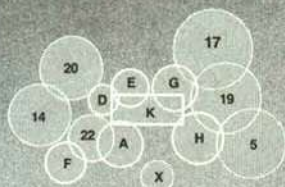
Ronald Shannon Jackson

PLAYING PAISTE 16 YEARS



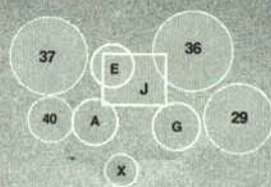
There are five quality control points at our factory. Yet, the final one is in the hands of the artist. These drummers and percussionists could play anything. But they have made their choice with Paiste. We'll let Alvino, Billy, Ronald, Ndugu, Rayford, Ricky and Steve tell you in their own words.

Then, find out for yourself what it took for these fine artists to stick with Paiste. Visit your local dealer and play a Paiste cymbal—the best quality—and consistency—you can find... anywhere.



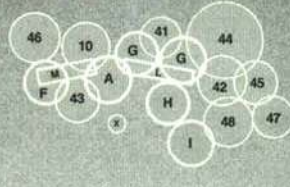
ALVINO BENNETT

...consistency with the sound, the colors, the textures, they all mean a whole lot in the different types of music I play... I use the 3000, because it is a very crystal clear cymbal, it picks up very well, and the 3000 Ride is like a monster... the sound from one cymbal to another, such as from one Ride to another, or one Crash to another, is very consistent...



BILLY HIGGINS

...I look for certain sounds, I look for what sounds good with the bass. Certain cymbals are in tune with everything... my favorite is the Formula 602... it covers a lot of territory... they last long, and they stay pretty well... the older they get, the better they get... a lot of people don't understand that you have to PLAY the cymbal to get YOUR sound out of it...



RONALD SHANNON JACKSON

... that's basically what they are to me: control, warmth and coloration... the cymbal sounds have to relate to the... degrees of intensity that the music requires... it seems that Paiste cymbals are in congruence with the electric magnetism that is in today's music...

PAiSte

CYMBALS SOUNDS GONGS

CYMBALS

- 1—3000 22" power ride
- 2—3000 22" novo china
- 3—3000 21" ride
- 4—3000 20" power crash
- 5—3000 20" novo china
- 6—3000 20" crash
- 7—3000 20" china
- 8—3000 18" ride
- 9—3000 18" crash

- 10—3000 17" thin crash
- 11—3000 17" crash
- 12—3000 15" heavy hi-hat
- 13—3000 13" heavy hi-hat
- 14—3000 RUDE 18" china
- 15—3000 RUDE 16" crash/ride
- 16—3000 RUDE 12" splash
- 17—3000 REFLECTOR 22" ride
- 18—3000 REFLECTOR 20" ride
- 19—3000 REFLECTOR 20" power crash
- 20—3000 REFLECTOR 18" power crash

- 21—3000 REFLECTOR 14" hi-hat top & 3000 14" heavy hi-hat bottom
- 22—3000 REFLECTOR 14" heavy hi-hat top & 2000 14" heavy hi-hat bottom with rivets
- 23—2002 24" china
- 24—2002 18" crash
- 25—2002 17" medium
- 26—2002 16" medium
- 27—2002 14" sound edge hi-hat
- 28—2002 14" medium hi-hat
- 29—2000 20" mellow china with rivets

- 33—2000 COLORSOUND 20" ride—black
- 30—2000 SOUND REFLECTIONS 20" mellow china
- 31—2000 SOUND REFLECTIONS 16" power crash
- 32—2000 SOUND REFLECTIONS 12" splash
- 34—2000 COLORSOUND 18" china—black
- 35—SOUND CREATION 18" short crash
- 36—FORMULA 602 22" thin crash with rivets
- 37—FORMULA 602 22" medium ride
- 38—FORMULA 602 21" heavy

CONTROL TEAM

Leon Ndugu Chancel

PLAYING PAISTE 29 YEARS



Rayford Griffin

PLAYING PAISTE 11 YEARS



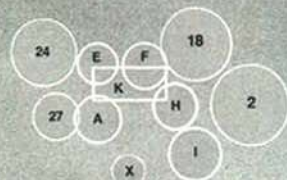
Ricky Lawson

PLAYING PAISTE 12 YEARS



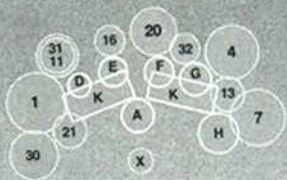
Steve Jordan

PLAYING PAISTE 13 YEARS



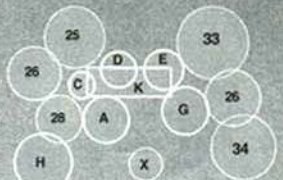
LEON NDUGU CHANCLER

...I believe that if you play drums, if the drummer knows the instrument, he can get as wide variations of sounds out of not a lot of gear...the most impressive thing about Paiste is that they are consistent from cymbal to cymbal... recording-wise, I still use the same set of cymbals since about 1972, they have lasted that long, because I've taken care of them...



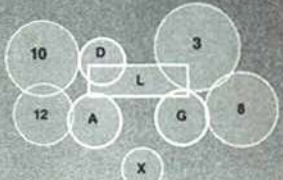
RAYFORD GRIFFIN

...I like cymbals...I play them a lot for accents and colors...the main thing I like about [Paiste]: the sound of the cymbals is so distinct, as far as cutting through music...the 3000 is the cymbal sound that I hear in my head when I am thinking about cymbal sounds...I also like the new 2000 Sound Reflections a lot for my own taste...



RICKY LAWSON

...the nicest thing I like about [Paiste cymbals] is that the sound stays truer longer...every size is a color, like red, blue, green...you use that to highlight the song, or the melodies...in certain sizes and ranges I like the Color-Sound, and for the same thing, I like the 2002 Series, because it is a good all around cymbal...



STEVE JORDAN

...nothing is worse than bad sounding cymbals... you need different sounds for different things...Paiste is the most versatile cymbal...they look and sound good...the Rudes and the ColorSounds each have their advantage...the 3000 is superior in sound...it's up to the level of professionalism...it covers all the bases...

- 39—FORMULA 602 14" extra heavy hi-hat
- 40—FORMULA 602 13" medium hi-hat top & 14" heavy hi-hat bottom
- 41—3000 14" thin crash
- 42—3000 19" thin crash
- 43—3000 15" sound edge hi-hat
- 44—3000 22" ride
- 45—3000 RUDE 17" crash/ride
- 46—RUDE 20" ride/crash
- 47—SOUND CREATION 16" short crash
- 48—SOUND CREATION 20" dark china

DRUMS

- A—14" snare drum
- B—6" tom tom
- C—8" tom tom
- D—10" tom tom
- E—12" tom tom
- F—13" tom tom
- G—14" tom tom
- H—16" tom tom
- I—18" tom tom

- J—16" x 16" bass drum
- K—22" bass drum
- L—24" bass drum
- M—20" bass drum
- X—drum throne

The statements in this ad are based on interviews conducted with the artists on their playing, cymbals, sounds, and on Paiste. Write to us and ask for the ones you'd like. Mention Dept. USA4. Please include \$3 for cost, postage and handling.

What's In A Note:

MUSIC KEY



Last month we dealt with five of the most common note groups, namely the quarter note, the 8th note, the 8th-note triplet, the 16th note, and the 16th-note triplet. Our goal was to get familiar with these rhythms so we could play them back to back in any order, while fitting them perfectly into a quarter-note pulse.

On this outing, we will take the 8th-note triplet and the 16th-note groupings and get familiar with the different note/rest combinations that exist within the quarter-note pulse. Let's begin with the 16th note. Be sure to either set a metronome or tap your foot to quarter notes. (The quarter-note pulse is written underneath the rhythm to be played.) First, *play* the example on a pad, and then *hear* the example (that is, play it in your head).

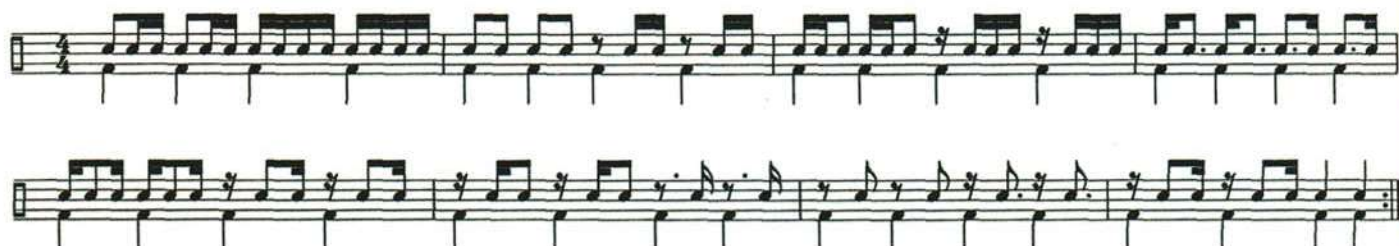
Now, let's follow the same process with 8th-note triplets.



Photo by Rick Malkin

Part 2

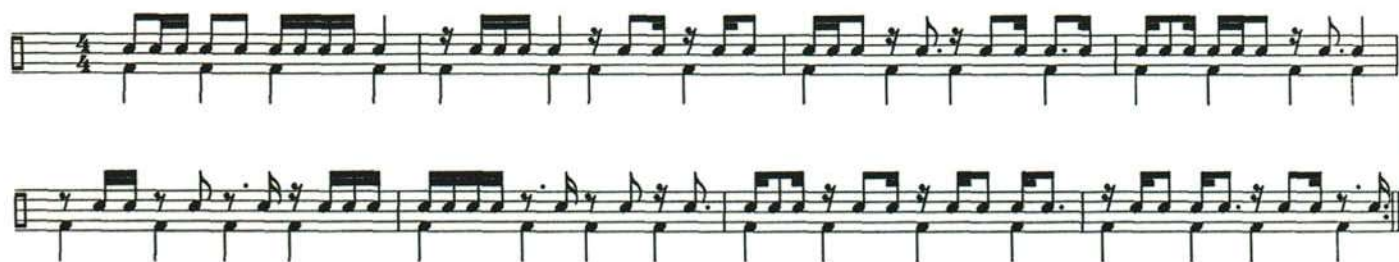
The following example combines the 15 examples from the previous 16th-note patterns into an eight-measure exercise, with each pattern lasting two beats.



The next example combines the seven triplet examples from the previous triplet patterns into an eight-measure exercise, with each pattern also lasting two beats.



In the next example, each of the 16th-note patterns lasts for only one beat. It is your job to recognize each pattern instantly and understand how each one fits into a quarter-note pulse. Don't forget to play it on a pad and then play it in your head.



The next example is similar to the previous one, except that it consists of triplets.



The real challenge begins next time, when we combine these different 16th-note and triplet patterns back to back. See you then!



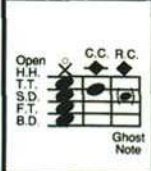
Transcribed by Billy Miller



Photo by Suzy Drafnin

Steve Jordan: "Casa Loco"

MUSIC KEY



This month in *Drum Soloist* we are taking a look at Steve Jordan's excellent playing with the group Eyewitness. This particular transcription is of the title track to the *Casa Loco* album (Island Records, AN-1020), which was recorded in 1983.- Steve plays the following solo over an eight-bar ostinato pattern played by the bass (notated below), which occurs about halfway through the tune. There are some classic "Jordanisms" on this track, including a high-pitched snare and a solid groove, but there are also some things that may surprise you. Check it out.

Ostinato Bass Pattern

The image displays a musical score for the piece "The Wind" by John Williams. The score is written for a single melodic line, likely for a string instrument or voice, in a key of D major (indicated by two sharps) and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, accidentals (sharps and naturals), and dynamic markings like *mf* (mezzo-forte) and *f* (forte). There are also articulation marks, including slurs and accents, and a section labeled "(crush rolls)". The score is divided into several systems, each containing multiple staves of music. The final system ends with a double bar line and repeat signs.

3 3 3 3 3 3 5

R L R R L R R R R L L

3 3 5 3 5 3

(single stroke roll) (choke)

3 3

L R R L

3 3 3 3 3

L R

3 3 3 3 3

R L R R R

3 3 3 3 3 6

R R R

6 6 6 6 6 6

3 3 3 3

R R L

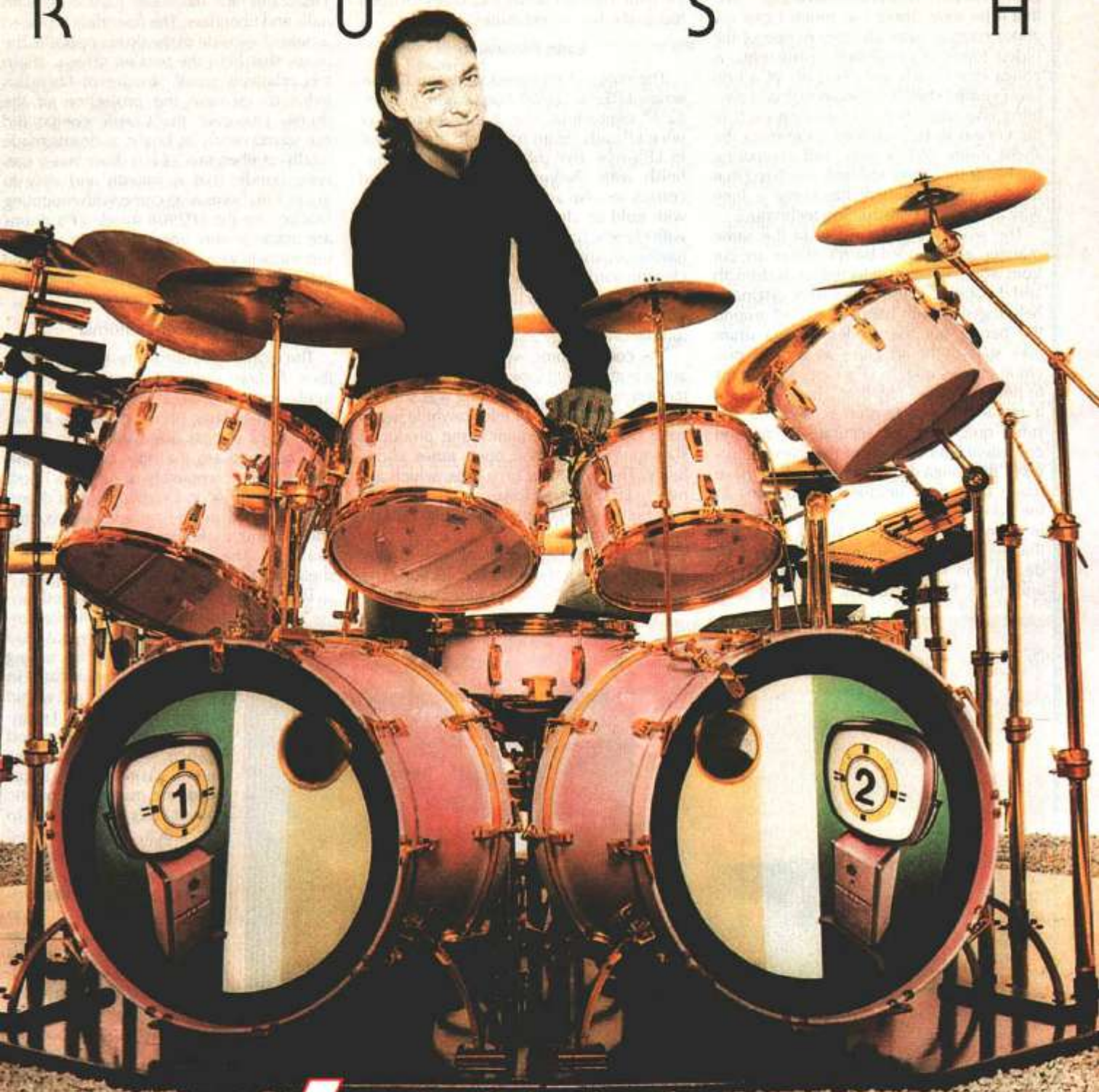
The musical notation consists of ten staves, each representing a different drum part. The notation includes various rhythmic patterns, dynamics, and articulations.

- Staff 1:** Features a series of eighth notes with 'x' marks above them, indicating a specific drum sound.
- Staff 2:** Includes accents (>) and a triplet (> 3) over a series of eighth notes.
- Staff 3:** Features a series of eighth notes with '6' marks above them, indicating a specific drum sound.
- Staff 4:** Features a series of eighth notes with '6' marks above them, indicating a specific drum sound.
- Staff 5:** Features a series of eighth notes with '6' marks above them, indicating a specific drum sound.
- Staff 6:** Features a series of eighth notes with '6' marks above them, indicating a specific drum sound.
- Staff 7:** Features a series of eighth notes with '6' marks above them, indicating a specific drum sound.
- Staff 8:** Features a series of eighth notes with '6' marks above them, indicating a specific drum sound.
- Staff 9:** Includes accents (>) and a triplet (> 3) over a series of eighth notes.
- Staff 10:** Features a series of eighth notes with '6' marks above them, indicating a specific drum sound.

Additional markings include 'L L R R' under the eighth staff, 'ff' (fortissimo) under the ninth staff, 'fff' (fortississimo) under the tenth staff, 'mf' (mezzo-forte) under the eleventh staff, 'pp' (pianissimo) under the twelfth staff, and 'cym. bell' (cymbal bell) under the thirteenth staff.

NEIL PEART

R U S H



Ludwig

A Selmer Company
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Wooden Congo

When I was asked to review wooden congas for *Modern Drummer*, I thought, "Sure, that'll be easy. There's so much I can say about congas. After all, they're one of the oldest forms of percussion instruments. A conga drum really only consists of a hollow cylinder shell with an animal skin covering one end." But after playing each of the congas to be reviewed, examining the shells inside and outside, and comparing the heads for sound and feel, I realized that this ancient instrument has come a long way in terms of construction techniques.

The wood conga is made in the same manner as a wooden barrel. Staves are cut from wood, which is selected for its strength and durability. These staves were originally held together with bands stretched around the barrel, but the modern conga drum uses state-of-the-art glues as well as machine presses and, in LP's case, small nails to hold the staves together. The addition of a metal rim and tension screws has ensured quicker, more accurate tuning and consistent sound. Each of the manufacturers of the conga drums reviewed here have made their own unique contributions to the construction and design of the conga, in terms of the type of wood used, the thickness of the shell, the finish, the shell design, the selection of the animal skin, and more. For this review, we asked each

of the manufacturers involved to provide us with representative examples of their top-of-the-line wood drums.

Latin Percussion

The congas I reviewed were the *Classic* series LP559C 11'A" conga and LP552C 12 1/2' tumbadora. The drums are made of what LP calls "Siam oak," and are finished in LP's new BW (black with white grain) finish with chrome hardware. LP wood congas are also available in a natural finish with gold or chrome hardware, wine red with chrome hardware, brown with chrome hardware, and white with black grain and chrome hardware. *Classic* series drums are 30" tall and made in three head sizes: The quinto is 11", the conga is 11 3/4", and the tumbadora is 12 1/2".

The congas come with a tuning wrench and a bottle of lug lube. The wrench fit the tension nuts easily, and tuning was smooth and even. The medium-thick rawhide heads were of very good quality and produced slap tones, pops, and open tones effortlessly. The *Comfort Curve* rims, which are new to LP drums, sit lower on the shell and give better access to the head than do LP's traditional rims.

These drums had excellent tone quality as well as very good sound projection. The barrel shape of the drum is a continuous

curve from top to bottom, with a wide belly. The shells are internally reinforced with nails and fiberglass. The fiberglass is placed around the inside of the drum, opposite the plates that hold the tension screws. (Even this relatively small amount of fiberglass helps to increase the projection of the drums. However, the *Classic* congas did not sound nearly as bright as drums made totally of fiberglass.) Each drum has a carrying handle that is smooth and easy to grasp; the drums also come with mounting brackets for the LP290B stand. LP's drums are made of very good materials and our test models were beautifully finished. The list price is \$399.95 for the conga and \$427.95 for the tumbadora.

Gon Bops of California

The Gon Bops congas I tested were from their *Deluxe* series. The model IT-4141 tumba measures 11 1/2" in diameter, while the ITL-4141 large tumba measures 12 1/4". (Gon Bops congas are available in seven [!] sizes, and are the only congas in this survey made completely in America.) Both drums are 30 1/4" in height. Our test drums were finished in cherry red stain; walnut and natural mahogany finishes are also available. The actual wood used for the shells is a light red Philippine mahogany.

The congas come with an L-shaped tuning wrench. This fit the tuning nuts adequately, but I had some difficulty in tuning because the wrench came in contact with the shell within a short turning space. I eventually used an open-end wrench, which made tuning much easier. Gon Bops' heads are made of domestic cow or steer hide, felt soft to the touch, and produced good slap and pop tones. The open tone was of good quality with average sound projection. Gon Bops' *Tear Drop Crown* allows more access to the head without the hands coming in contact with the rim, similar to the way LP's *Comfort Curve* rim does. (I should point out, however, that Gon Bops has offered this option since 1950.) The drums come with mounting brackets for an adjustable-height floor stand, but do not have carrying handles. (The importance of handles depends upon the needs of the individual player.) The shells



LP



Gon Bops

Drums

by Glenn Weber

start from the top with a slight angle and belly out to their widest just below the middle of the drum, in what might be referred to as a long taper. The Gon Bops drums had a distinctive, warm sound, with moderate to good projection. The list price for the *IT-4141* tumba is \$578.00; the *ITL-4141* large tumba lists for \$613.00. The model *2CS-76* double stand shown sells for \$175.00.

Valje

For those already familiar with the Valje reputation and history, a little clarification is in order before beginning my report. Up until recently, Valje was a small company that had been making high-quality wood congas and other similar products in the San Francisco Bay Area for over 30 years. In 1986, the factory burned to the ground, with the loss of virtually all tooling and materials. Shortly thereafter, Latin Percussion purchased the Valje name and the rights to market products identified as Valje. While purportedly maintaining the level of craftsmanship and attention to detail that was associated with Valje products, LP immediately made some modifications to the traditional Valje designs, including the height of the drums and other design elements. The "new" Valje drums are now made in Thailand, as are LP's other wood drums. However, the company maintains that limited production and high quality control still distinguish Valje drums from those of other manufacturers.

The Valje congas I examined were models *VC1131* (an 11 3/4" conga) and *VC1132* (a 12 1/2" tumbadora), each 30" tall. (An 11" quinto is also available.) Made of kiln-dried blond hardwood, the drums were finished with satin lacquer. Valje's heads are rawhide and of medium thickness. The drums produced good slap, pop, and open tones, and the sound projection was very good. A tuning wrench is supplied with Valje's drums, and tuning was smooth and quick. The drums have standard rims, and each is fitted with a carrying handle that is large and felt comfortable in my hand. Valje's shells have a relatively straight taper to a very wide belly in the middle.

Overall, the drums were lighter in weight than I expected.

The Valje drums offered a different character and perhaps a "purer" sound than the LP drums, owing to their manner of construction and slightly different profile. Retail list price for the conga is \$428.95; the tumbadora sells for \$448.95.

Meinl

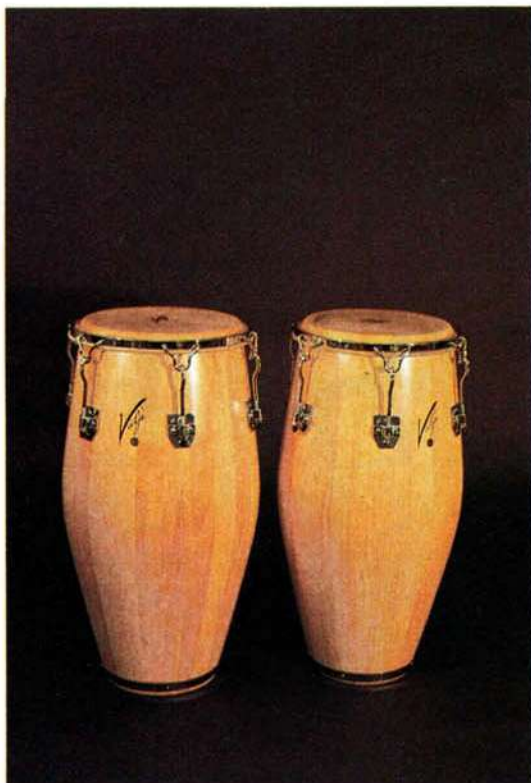
Meinl's new *Livesound* series is not, technically speaking, the top of their line. They also offer a *Woodcraft* series containing hand-crafted drums in extremely limited quantity. But that series is priced at a scale that makes distribution in the U.S. impractical under current economic conditions. On the other hand, Meinl is very high on the *Livesound* series, contending that it incorporates many new technological features that make it a highly competitive drum in the Latin percussion marketplace. *Livesound* drums are priced comparably with the other lines surveyed here, consequently, we chose to include them in this review for the purpose of giving you some information on this relatively new brand line.

The *Livesound* congas I tested included a model *LW 0012MH* 12" tumba and an *LW 0011MH* 11" quinto. (They are also available in 10" and 13" sizes.) The finish was mahogany—a dark, flat finish that had

a very authentic look. The shells are wide at the upper end of the drum, descending to the bottom at a straight taper. Around the bottom of the shells is a rubber ring, which held the floor well. Meinl fits their drums with rubber gaskets separating the tension screw plates from the wood shell, in order to increase shell resonance. The drums have standard rims with a metal handle extending downward from the rim. The handle was comfortable and easy to grasp.

Meinl's heads are opaque and thick. The small drum produced a very good slap and pop tone, but open tones on both drums were a little flat and lacked good projection, due to the thickness of the head. A tuning wrench is supplied, but is heavily chrome plated and was difficult to get on the tuning nuts. (This might improve with more use.) The two circular floor stands Meinl sent along were not height-adjustable, and the wider drum sat higher in the stand—making the drums uneven. (Maybe I had the wrong stand?)

The Meinl drums had some very nice features and an interesting appearance, but the thickness of the drumheads made it difficult to get good sound projection. The conga sells for \$395.00; the tumba lists at \$450.00.



Valje



Meinl



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Chuck And



Chuck Berry and Bo Diddley were the creators of a musical language that influenced musicians all over the world. Drummers developed new beats and grooves to suit this new style of music called rock 'n' roll. Both artists released their first singles in 1955 on the Chess record label out of Chicago. Berry released "Maybelline" and Diddley released "Bo Diddley." Those songs began to establish the basic rock beat that is still the foundation of rock drumming today.

Chuck Berry

Chuck Berry did nothing less than define rock 'n' roll. He wrote classic songs that are still played today, and which were covered in the '60s by English bands such as the Animals, the Yardbirds, and Gerry & the Pacemakers, to name a few. The Stones recorded "Carol" and "Around And Around," while the Beatles recorded "Roll Over Beethoven" and "Rock 'n' Roll Music."

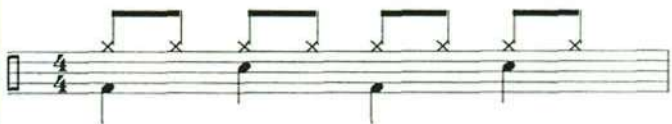
On Berry's early recordings, the basic rock beat had a bit of a shuffle or swing to it. The bass drum and snare were played straight, but the hi-hat or ride cymbal were played with a slight shuffle or swing feel.



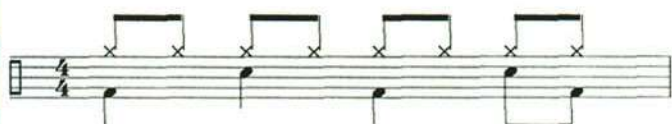
If you listen to songs such as "Johnny B. Goode" or "Roll Over Beethoven," you can hear the swing feel on the hi-hat going against a straight-8th feel in Chuck's guitar. It's very subtle, because the hi-hat is mixed so softly. The Beatles recreated the same effect when they recorded "Roll Over Beethoven" and "Rock 'n' Roll Music." John Lennon churned out a straight-8th rhythm guitar part against Ringo's slight shuffle feel on the hi-hat.

The basic rock beat heard on those records is still one of the fundamentals of today's rock 'n' roll. When I record with John Cougar Mellencamp or other artists, more times than not this basic beat is perfect for the song. The challenge is to come up with a variation of this beat in order to create something new. For example, here is the basic beat followed by some variations that I came up with on various records.

Basic Beat



"Hurts So Good"—John Mellencamp



"Rain On The Scarecrow"—John Mellencamp



"Paper In Fire"—John Mellencamp



"Heaven Is A Place On Earth"—Belinda Carlisle

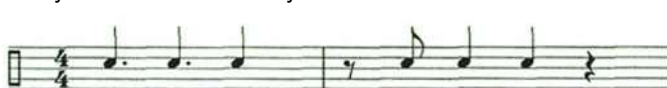


"Nature Of The Beast"—Holly Knight



Bo Diddley

Bo Diddley's rhythm guitar playing became such a signature of his style that the "Bo Diddley beat" was named after him.



It remains his trademark today, and bands still incorporate his style of rhythm playing into their music.

Another thing that made Diddley's music sound unique was a maraca player. The maracas were usually louder than the hi-hat or cymbal, and the maracas meant so much to Diddley when he recorded "Bo Diddley" that they did 35 takes just to get the correct balance between the maracas, tom-toms, and guitar. It is sometimes hard to hear exactly what the drummer is doing on Diddley's songs because the maracas are so dominant in the mix. If you listen to early Rolling Stones and Animals records, you will often hear maracas. That was clearly a Bo Diddley influence, as both of those bands used to cover Diddley songs in their club days.

Jerome Green played most of Bo Diddley's maraca parts, and even played on Chuck Berry's "Maybelline." He usually played straight 8th notes, but his groove and subtle rhythmic variations made the maraca parts sound unique and special.

The basic drum beat on Diddley's records was similar to Berry's, but there were some creative variations. For example:

"Road Runner"



"Story Of Bo"



Bo

by Kenny Aronoff

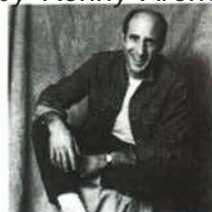
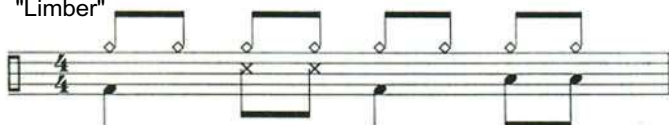


Photo by Rick Malkin

"Limber"



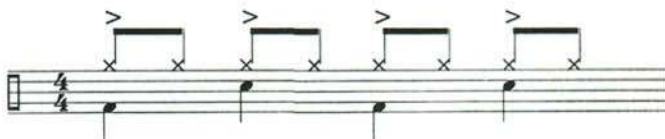
Sometimes the drummer would play a variation of the Bo Diddley beat on the toms—a kind of tribal groove—with the maracas and guitar playing as a unit.



I had an opportunity to play with Bo Diddley a couple of times. I assumed that he would want me to play the Bo Diddley beat on my kit:



But when I played that, he pointed to my hi-hat and said, "Play straight." So I played a straight, basic rock beat, which worked better, grooved more, and made him smile.



I realized that if everyone in the rhythm section played the Bo Diddley beat at the same time, there wouldn't be any groove at all. It was that contrast between the Bo Diddley beat and the straight 8ths that makes his music groove. Since we didn't have a maraca player, it was important for me to fill that role with the hi-hat.

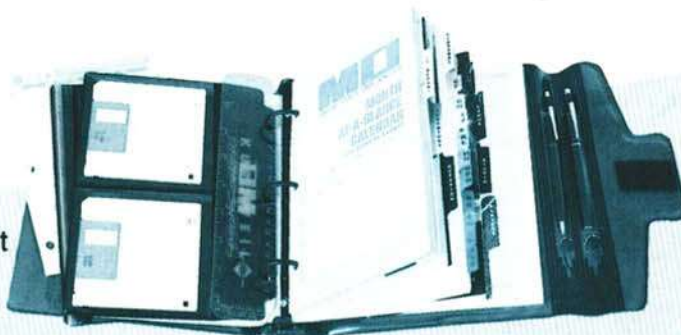
The music of Chuck Berry and Bo Diddley has had a tremendous influence on the music that is being made today. Listening to their music helped me realize where a lot of my ideas originally came from.



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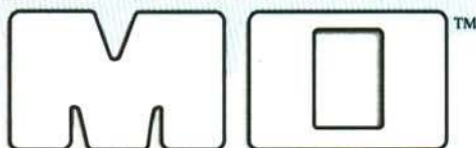
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Pressure

Playing well under pressure is something that all drummers have to face at some point in their careers. Fear of pressure can hold you back or cause you to turn down a job or situation that you might otherwise be able to handle. Talent and training are not always enough. If two drummers of equal ability and experience audition for the same important job, the one who usually gets the job is the one who plays best under pressure.

I know a drummer who lives in a mid-size city. He idolizes a famous drummer to the degree that he dresses similarly, attempts to play exactly like him, and expects people to treat him as though he is as good as the drummer he emulates. He has the same drum setup, same haircut, same size drumsticks, and so on. He once told me, "I play

too good for the people in this town. They can't understand or appreciate what I'm doing."

At the time, I said nothing. However, I was thinking to myself, "If you are so good, why don't you go to New York or Los Angeles, and then we'll see just how good—or bad—you really are." The reason he doesn't take off for the big city is the "pressure." It is one thing to brag and boast in your home town, because you are relatively safe. But it's quite another to go to the big city and find out for real how you stack up against the best in the business. I guess this drummer prefers to be "a legend in his own mind."

If you decide to go to the big city or to audition for a famous band, the first thing you must do is be honest with yourself. What are your strengths? How much experience do you have? Do you feel that you are prepared? If the answer to the last question is yes, then you are ready to go for it.

Avoid the "what if" game. Avoid saying to yourself, "What if I fail?" Well, so what if you do? At least you had the courage to try. Even if you don't get the job or win the audition, at least you will have experienced an audition. You will know what to expect the next time.

If you are auditioning, don't let your mind get in the way by thinking, "What if I rush? What if I make a mistake? What if they don't like me?" The best way I've found to deal with pressure is concentration. Concentrate on playing your part the best you can. Concentrate on the music. By doing this you won't have time to play "what if."

Remember, you will never know how good you can be until you play well under pressure. You must learn to play your best when it is important, like when the red light is on.

Now, before you begin to feel overwhelmed by the thought of great pressure, understand that the ability to play well under pressure is developed in degrees. You may first feel some pressure and excitement when playing the big concert of the year with the high school concert band. Later, you may feel pressure and excitement again when you audition for the high school or college jazz band. Then you may feel that same way yet again when you play to a large crowd for the first time. Playing well under pressure is an ability that can be developed. Experience, over a period of time, teaches you how to handle pressure.

Preparation helps you to handle pressure. Be on time! There is nothing worse on the nerves than being late when the gig is really important. This only adds to the

pressure. Make sure that you have all necessary equipment. If you are recording, try to find out exactly what equipment you will need. Then plan on taking some "extras," just in case, such as another snare drum, additional cymbals, some mallets, and drumsticks of different sizes. In other words, be prepared. This will also make it easier to handle the pressure.

You must realize that no one is perfect; we all make mistakes. If you make a mistake at a rehearsal or an audition, simply correct it. Don't take it personally. Mistakes do happen; just don't make too many. Also, don't make the same mistake again and again. Mark your part with a pencil to help you remember. If you are not reading, have a note pad handy and make a few notes for yourself. Studying your notes after a rehearsal can refresh your recollection of what was truly important.

Another thing to keep in mind is that you can't win them all. Some people will choose another drummer no matter how good you are. This is a matter of personal preference. It is sometimes a question of personality, style, or even friendship. The thing to do is to play your best and to be as professional as possible. Remember, when you are in the music business, the second word is "business." To be businesslike in pressure situations is to be professional.

Being a professional, very simply put, is doing your best in any situation. If you do that, and some other drummer gets the gig, then that's life. However, if you make a point to always do your best, eventually you will hit situations that are right for you. Word gets around fast.

The thing about pressure is that no one is immune to it. You just learn how to deal with it. The great actor Laurence Olivier once said, "When I don't get stage fright, I will quit acting." I think what he meant is that pressure can be stimulating. Pressure can be exciting. It will bring out the best in you. A very wise man once said, "Your best work is always done under pressure."

Indeed, pressure is a necessary ingredient for growth and development. This does not mean that you should throw yourself into situations that you know you can't handle. Pressure helps strengthen you, little by little, over a period of time. Be prepared and grow into dealing with it. Don't be like the drummer I mentioned earlier who wants to be considered good while avoiding the pressure of being tested. We will *all* be tested, one way or another. So, do your best. Accept the pressure and learn to live with it. It's all part of paying your dues in the music business!

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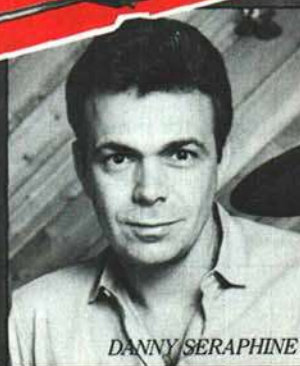
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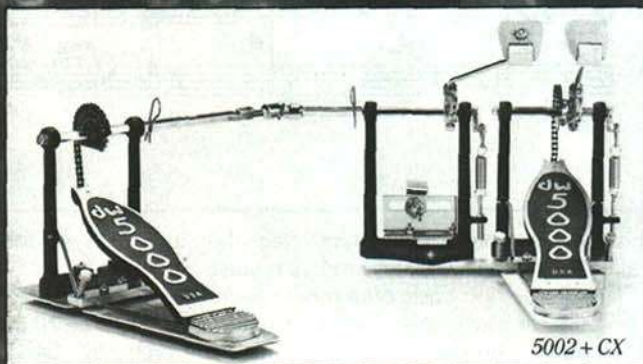
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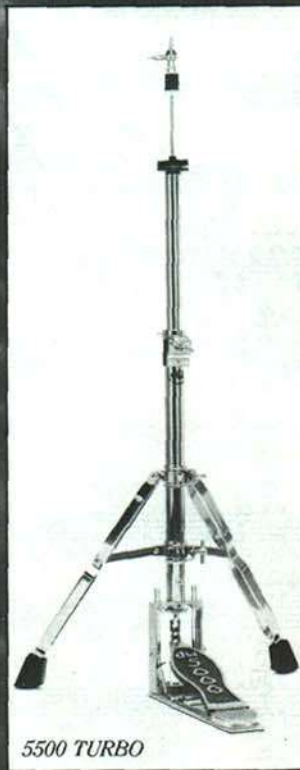
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The Unre

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When it does come, you're sometimes given a brief description of what kind of session it will be and who the musicians are. But often, you're given no information about the type of music you're going to be cutting. These are the unrehearsed sessions in which you're compelled to create on the spot. The parameters for learning the music remain the same as for the rehearsed session, which I discussed last time. You could be handed a chord chart, a main rhythm chart, or a very specific drum chart, or you could be presented with a "write your own" situation. You also may or may not be aided by a demo tape. Let's take a quick look at several different types of unrehearsed session situations.

The Soundtrack

Soundtracks for movies or TV are probably the fastest run sessions. In a broad sense, you could include commercials in this group, since they're basically mini-soundtracks for a 15-, 30-, or 60-second advertising pitch. Various groups of musicians become known for their specialties. Careers are often built or broken on

DRUMS

ANOTHER JERK 83499
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The drum chart for 'ANOTHER JERK' is a handwritten score on ten staves. It begins with a key signature of one flat and a 4/4 time signature. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as 'f' (forte) and 'p' (piano) are indicated. There are also markings for 'CONTINUE SIMILAR' and 'FILL'. The chart is numbered with measures 1 through 33.

DYNASTY

MASTER RHYTHM

BILL CONTI

The musical score for 'DYNASTY' is a handwritten score on ten staves. It features piano and guitar parts. The notation includes various chords, including triads and dyads, and melodic lines. There are also markings for 'HOLD 4' and 'Gm'. The score is written in a key signature of one flat and 4/4 time.

this form of typecasting. Quite often, the "movie guys" don't get called for the record dates, and vice versa.

The production costs on a movie soundtrack can be staggering. The costs of musicians alone can reach \$15,000 to \$20,000 for three hours when you're dealing with a full orchestra. Obviously, all the musicians have to be *excellent* readers. When that kind of money is at stake, advertisers generally have little patience for anything short of perfection.

At the beginning of a soundtrack session, a folder is passed out to every player, and it usually contains tons of music. It's standard procedure to have one or two runthroughs of the music before the "record" light goes on. But if a session is running late, these runthroughs may be eliminated. Each piece has a "cue" number, which lets the conductor know where the music fits into the soundtrack. He or she will simply call out a cue number, and within seconds you're off playing something you've never heard before. This can be an exciting or intimidating experience, depending upon whether or not your reading ability is up to par with everyone else's in the orchestra.

Some years back, I got a call from Bill Conti to do some work on the film *Rocky III*. I had always admired Bill's work and was quite flattered. But being basically a "record man," who had been reading chord charts and "road maps" for ten years, I was a little awestruck when I saw the charts at that first session.

hearsed Session

by Craig Krampf

Bill asked us to gather around the piano for a rundown of the charts. At the end of the rundown, he turned to me and said, "Craig, we [he and Stallone] want authentic-sounding rock for this, so ignore all those syncopations and play it like *you* would. That's why you're here." To tell the truth, I was quite relieved. At one time I could sightread just about anything that was put in front of me. But since I'd been working with basic chord charts for such a long time, my reading had slipped a bit. Needless to say, since that experience I've gotten back into working on my reading, and I can't stress enough how important it is for *anyone* interested in doing this type of work to have his or her reading up to par.

To the far left you'll find an example of a rather specific drum chart for a TV *Movie Of The Week* called *Another Jerk*. Even though the soundtrack was rock/pop oriented, we blazed through these cues in typical movie fashion.

Sometimes a conductor will want a literal translation of the part. Other times he or she might want you to use the chart simply as a guideline, with your own interpretation added. A chart that's open to interpretation is a *master rhythm* chart. It contains the main rhythmic figures and the chord changes. It is *not* a specific top-to-bottom drum part. The example (left) is a short section taken from a *Dynasty* TV episode. Bill Conti explained where he heard certain things, and as we talked through the chart, I made some quick handwritten notations, which you'll see.

Basically, you look over the chart for major figures, concentrating on the bass line for clues to your bass drum part. During the first rundown, both you and the conductor will generally hear

what other things you should be picking up on.

A Word About Jingles

Jingles are almost always cut at top speed. It's not unusual for the session to be over in an hour or so. It's also not unusual for members of the advertising agency to be present, along with the writer, who's often brainstorming on the spot. A specific time frame is the all-important concern here, so tempos, bars, and beats are apt to change quite a bit.

To get a better idea of this, listen to some TV or radio commercials that use a fairly well-known song. Take notice of how the phrases are chopped, and how bars of 4/4 are often changed to 2/4—sometimes less. It certainly can be a bastardization of the music, but the *product* is the all-important thing in this type of work. That's the essential point a musician needs to constantly keep in mind.

Of course, the best thing about the work is the residual checks you receive every time the jingle gets airplay. It's also the factor that makes this kind of work the most extremely competitive and political area in all of recording.

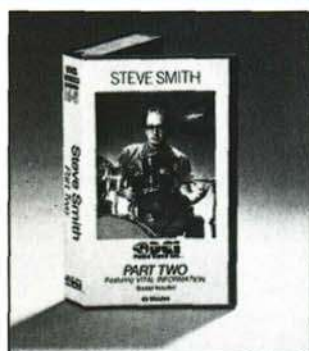
I don't believe it's possible to ever be too prepared for a recording session, whatever type it may be. This refers to all of your equipment, and to your ability to execute and control the situation with good taste, technique, and solid reading. Always keep an open mind, and keep your eyes and ears wide open at all times. Learning via *both* senses is always better than one.

Now, if I could only learn how to smell out a track...!

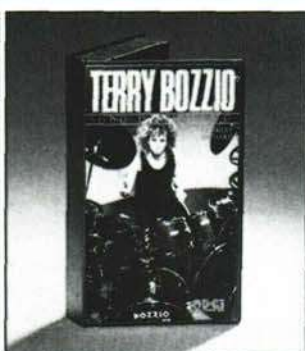


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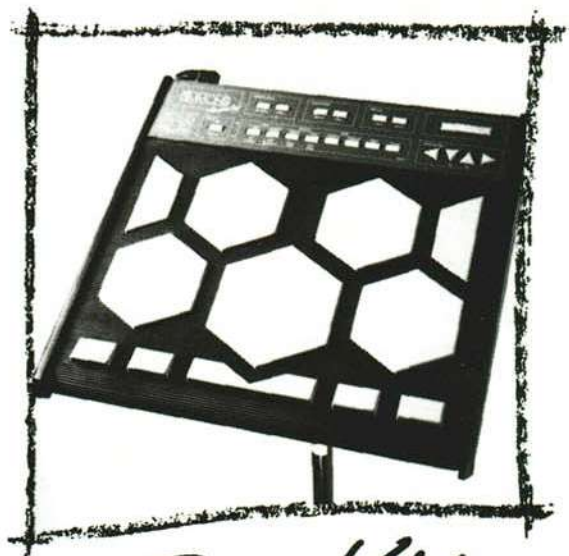
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So be careful when you play the Portakit. You might get carried away with it.

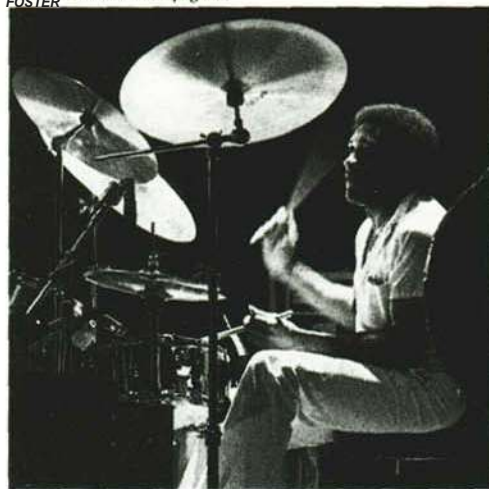
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FOSTER continued from page 23

Photo by Tom Copi



play Paiste cymbals and Yamaha drums. I was the first American drummer to sign with Yamaha, in 1973. I think I joined Paiste around '75.
RT: You set up your cymbals at radical angles.
AF: It's not a style, it's just the way it

feels natural. When I was younger I had them up even higher.

RT: What are your cymbal sizes?

AF: I use a 22" dark ride, with one rivet in it, a 20" crash, a 22" dark China-type, 13" hi-hats, and I think the small crash is a 16". I just started using it. They sent me about ten different sizes of crash cymbals six weeks ago, and I've been trying them.

RT: Your purple set is interesting. It's an 18" bass drum, and the toms aren't huge, either.

AF: Yeah, there's an 8 x 12 mounted tom and a 14 x 14 floor tom. And there's a 6 1/2 x 14 Yamaha snare. It's a small kit. I really like small kits. If I'm playing some kind of rock or fusion, quite naturally I've got to have at least a 22" bass drum. But personally I like to play a smaller kit.

RT: Even though technology is supposedly better today, drum sounds on jazz records may not necessarily sound better.

AF: Those records in the '60s sounded great to me. The bass drum was wide open. The equipment is supposed to be better, so I wonder why they can't deal with it. The jazz records don't sound nearly as good as they did, to me. I listen to those Blue Note records, and everything is even; you can hear piano solos, what the drummer is doing with his left hand. But on records today, they've mixed the drums out, or the drums and bass are too far back. It takes from the music. Guys could be cooking, and you wouldn't even know it.

RT: You were saying your bass drum needed a little work. What do you think the role of the kick drum is in jazz?

AF: In straight-ahead, it should be for accents, and actually it would also be nice to play all four beats—lightly, very lightly. I think Billy Higgins plays all four beats. That's nice if it helps you keep even time. It's a hell of a technique to have. So I'm working on that. During solos it's nice to have a stronger foot, to think in terms of what your hands are doing. It's nice to have your feet just as good as your hands.

RT: To do alternating things back and forth from feet to hands?

AF: Yeah, though it might get a little crazy playing time during all that. I'm trying to get out of doing that too much. But in solos it would be nice to have some times where you play what you played with your hands on your bass drum—one- or two-measure fills or whatever.

RT: Fills do sound stronger when the kick is involved.

AF: Yeah, you know, it's endless. You just try to do what you can, or contribute what you can to the drum world. It's nice to know that you've contributed something, as small as it might be and to say, "That's me." [laughs] Especially when you hear younger people coming up and playing a few things that you play—it's an incredible feeling.

RT: I understand you're doing Eddie Gomez's new album.

AF: I played on one tune with Gadd; we played together on an 8th-note thing and traded some fours. It was a lot of fun. I was nervous, because I had never met Gadd before. He was really nice, though.

RT: Why were you nervous?

AF: Man, that guy's a genius, forget it. He's incredible, man,

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without a doubt. He's one of the baddest drummers in the world. I And in all these years I've been in love with his drumming, I'd never met him. He walked right in, said, "Al Foster!" and grabbed me. That was a great feeling. I did one tune with him and then one straight-ahead tune with the group, which Mike Brecker was on. It was nice. Eddie and I traded some fours. And Gadd did the rest of the record. A very nice album.

RT: How did you feel trading fours with Gadd?

AF: Very nervous, man. I took the first one, and it was sort of like his type of thing. It was a Latin-type four. And he played the same thing back, much hipper; it sounded better. He played what I played right back at me. I was nervous, man. I couldn't think of nothing. We took two apiece. My second one wasn't anything, forget it, and his second four was great. It would have been nice if I had just gotten into my own thing, but I didn't. Now I can hear what I could have played, and it would have been nice. But that happens.

RT: There are things that you would bring to the music that Gadd

"A lot of drummers go completely away from the tune when they're taking a solo. To me, that's not really musical."

would never think of doing—different things. So Gadd has his things, but you also have very musical things yourself.

AF: Yeah, but I think I was thinking so much about him, respecting him so much, that I really wasn't thinking. And we didn't rehearse at all. We ran the tune down once or twice and did it. His drums really sounded great. He had that rock sound. And I just used my regular kit, with a 20" bass drum. It was fun, though. Most of the drummers I hear today sound like Gadd. A lot of the young and up-and-coming drummers sound more like Gadd than they do like themselves.

RT: There are a lot of drum teachers out there saying, "Learn some Steve Gadd licks."

AF: Producers, too. You go in the studio and people say, "Well, Gadd would do this." He has great taste. That's so important. All of the drums he can play, all of the technique that he's got, the guy still has taste. So many people just play things and put them in any old place. It's not a musical thing. When he puts something in, I don't think anybody could put anything else in any better. He knows how to interpret people's music. He makes music turn out better than the leader could've actually imagined it. I've heard he'll just go into the studio and take charge, and say, "Hey, listen, this will work."

RT: It's a good thing he does have taste. It would be dangerous for somebody with all those chops to not have taste. Someone could play some terrible drums with all that technique.

AF: Right, everything in the way of the music, with no feeling. Gadd, he feels good, he can swing. He jumped on my drums when we were in the studio, and he just looked so relaxed, man. I couldn't believe it. He didn't really do much, but that little bit seemed like so much; it seemed like a lot of great drumming. He didn't do anything fast or technical, just the visual thing was so great. I couldn't believe the way his feet and hands looked. I was so in awe of him. He's a bad dude. The other guy I get that feeling from when I'm around him is Tony. I've been around Tony a few times, and I'm so in awe that I can't even talk to him. But he knows how I feel about him.

RT: I heard you on the new Randy Brecker album.

AF: I thought everybody sounded good on that record. But I was a little unsure of the music. I guess it needed another day of rehearsal. But it's not a bad record. It's, got good tunes.

RT: Do a lot of jazz dates still suffer from lack of rehearsal time?

AF: I think so. It would be nice to get in three or four rehearsals, especially if the music is difficult. If you're very sure of the music, it's easier to go in the studio and just concentrate on trying to keep good time. If you're not worrying about, "Damn, does this accent come up here, or there?" Once you start thinking like that, that's what makes you rush a lot.

RT: You were doing some nice stuff on one of the faster things with Steve Kuhn the other night, keeping the beat going with the right hand and doing some alternating stuff with your left hand and right foot. You were saying you had to really be careful when you did that.

AF: Yeah, especially with trios. I know it, but I get selfish sometimes, and I want to practice. But in a quartet setting, or with a different type of piano player, like with Herbie, there's an interplay going on between us that's really nice. Things that I'm playing he'll play back—things that I do from foot to hand. So it's fun playing with him.

RT: You were brushing the snare with your hands and playing fills with only your bass drum the other night.

AF: Yeah, well I'm just trying to think of my feet like my hands. I've been working with some things, like doing things that you play with your left hand, but doing them with the hi-hat. I've got some things worked out, like what Max Roach would do with his left hand and bass drum. It's basically Max's pattern, but you can do it with just hi-hat and bass drum.

RT: just switching the instruments.

AF: Yeah, but it's like Max would play. It's a bop type of thing. It's going to take time. You've just got to try to make everything feel good, and that's hard sometimes.

RT: When you're playing with different people, from Sonny to Steve to Mike Brecker, do you stay "Al Foster" for all of them?

AF: I don't think so. Like if I play with Tommy Flanagan, the way I'm thinking and hearing now definitely wouldn't fit. So I just have to have discipline and know that that's not going to work. So I play more in a bop thing, more like an Art Taylor type of thing. Not all the time—some nights I just forget or get selfish and play my own thing. But it doesn't work, and I know it doesn't work. That's something I've got to work on, too.

RT: So you do have to adapt to a certain extent.

AF: Oh yeah. With Steve I can play out a little more than with Tommy.

RT: In Steve's group you have to watch your volume a little, but you once told me McCoy Tyner liked your playing loud.

AF: Oh yeah, he liked that. But McCoy and Steve Kuhn are two different concepts. McCoy uses more volume and more energy. That was a fun gig.

RT: You really got to shine in that setting.

AF: Yeah, it was fun. I'd like to get the chance to try some of the things I'm working on now with authority. You don't have to think in terms of playing as soft, and it's easier to play loud than to really play sensitive on songs. It's a great challenge to try to play at such a quiet volume. I don't practice volume. Maybe I should start doing it, because then it would be easier to play soft.

Actually, I think practicing different things soft and slow really helps your chops. There's so much going on in my head, I just have to work everything out. And I'm working a lot, so I don't have that much time to practice.

RT: And it's hard to know when to practice on the gig.

AF: Yeah. Or sometimes you can over-practice, at least I do. I'll practice all day and on into the night, my chops will feel great that night, and I'll say, "Well, I found the secret." And the next day when I get to work, my chops are terrible. It was over-practice, at least for me. But if I have a job and I practice very hard the week before, my chops are pretty good the following week. But practicing real hard right before the gig never really pays off for me.

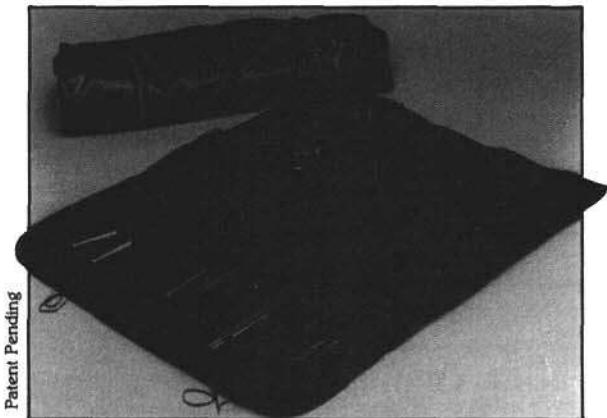
RT: When you say practice, how many hours are you talking about?

AF: If I have the time, I can practice four or five hours. I don't hang out much, so if I've got a gig in two weeks, I've got plenty of time to practice. I can watch TV—I like to watch tennis—and just roll. It's good to do that without stopping, even if you're not really concentrating.

RT: Single strokes?

AF: No, I'm going to get into that. I'll practice doubles. I can't play singles. If you can play good singles, your chops are much better. Good singles are much harder to play than doubles. I think Max and Philly were playing singles. I just didn't have the chops,

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I didn't have the hands. Drummers I came up with—young drummers—did great singles. It was just that I didn't have the hands. I still don't. But I'm gonna get it!

RT: You are such a strong accompanist. What's the key to backing somebody up well?

AF: Probably discipline. Each bandleader likes something different about a drummer. Some want a lot of drumming and volume, and some want you to play soft and tasty. I always try to keep my own identity, but I do play different with different people.

RT: Do you ever try to contrast with the soloist—lead him in another direction?

AF: Not consciously, but that does happen. It happens when I play with Herbie or Joe [Henderson]. They'll play off of things that I play, and vice versa. That's one of the fun things about playing with Herbie. He will definitely play something back that I played with my left hand—the same rhythmic pattern—and then he'll look over and smile at me. It's a great feeling. When I hear somebody else play a really hip rhythmic pattern, I'll try to play it back on the snare drum or toms.

But the main thing I'd like to tell the young drummers is to really study and to try to make everything swing. Everything—down to the craziest, outest solo. It's very important, and it's hard. I'm still working on that. Think of how you can make it feel good rather than how technical it can be. And don't try to cheat. Practice and study very hard if you're serious.



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Photo by Mark Paschke

for about eight years and with a heavy metal band called Silver Mountain at the same time. It's funny, I've played in a lot of heavy metal bands, but I started out in a very different area of music.

TS: Do you have a preference?

AJ: I like to play heavy rock, because it's visual and powerful. But I like fusion too, of course. That's more technical, and you

can do more.

TS: You seem to have the best of both worlds in this band. Live, you expand the established confines of metal drumming by drawing on jazz elements. On the albums, it's a more restricted format.

AJ: On the albums, Yngwie and the producers always try to keep the drumming basic.

TS: There have been stories about Yngwie being really tough to work with. How hard is it to please him in the studio?

AJ: Yngwie has some really difficult ideas in the studio; he's very stubborn at times and wants things done his way. The rest of us have to do what he says, of course; he's the bandleader. Sometimes something might be hard to execute because we're not used to doing it the way he wants it done. Basically, though, he doesn't come up with drumming ideas too often, but if he doesn't like something he'll tell us about it.

TS: Is he able to express an alternative suggestion?

AJ: He won't actually tell me what he wants, but 99% of the time, he likes what I'll come up with. He'll sometimes say to me, "Maybe you shouldn't play those Chad Wackerman fills," because he thinks I sometimes get carried away in the studio and that it should be more straight. I have no problem with that. I'm easy. It's his record, and I won't put up a fight. Since he played drums when he was little, he has certain ideas of what he doesn't want to hear.

Being the drummer, you naturally have your own ideas that you want to put in, but

you always have to yield to the producer. Basically, I have a lot of freedom in this band. Ninety-five percent of what's on the record I came up with. There might have been some beats that they wanted to simplify on the last album. One day I came in and started to play some real crazy stuff on double bass that they felt was too intricate. They were probably right.

TS: Is there anything specific about the drumming on *Odyssey* that you feel could have been improved upon if approached differently?

AJ: Well, one thing that was kind of unfortunate was that Jeff Glixman, our producer, had to leave before the mixing, due to scheduling conflicts. We brought in a couple of other guys to mix and finish any last-minute recordings. Personally, I would have made the levels of the drums a little more consistent; I felt the kicks were mixed slightly unevenly.

I think that, as a whole, our albums sound great, although I would have tried to get the drums to sound a little different here and there. Sometimes they used triggers for the bass drums, and I wasn't using a double pedal, but two separate bass drums. There were times when they only bothered to trigger one bass drum, and I can hear that. Once or twice, the snare was triggered with another snare because they wanted a deeper sound, but it didn't trigger all the time during fills.

TS: What do you think these problems stem from? A lack of sufficient time? Misunderstanding? Miscommunication?

AJ: I think the problems lie in the fact that, because they don't play drums themselves, they don't quite understand these factors. I'm really particular about all that. I don't think they knew exactly how this kind of thing gets executed, because some beats were left out due to the levels being improperly set during the mixing. But like I said, these are little things that don't really affect the sound on the whole, which I'm pretty satisfied with. *Odyssey* is a great-sounding album. I think a lot of drummers are never 100% happy with the way tracks turn out. It's never exactly the way you intend it to be.

TS: What's the primary complaint that you, and drummers that you know, have in the studio?

AJ: It's usually the levels on the guitar. As the drummer, you usually want the drums to be louder.

TS: It sounds like Yngwie has very definite ideas about what he wants from the drums.

AJ: He wants things to be more basic all the time.

TS: So you have to constantly restrain yourself?

AJ: Absolutely.

TS: And playing live, you totally break free.

AJ: Live, I get away with much more, definitely.

TS: Before we get into that, I want to ask you if working with Yngwie was your first recorded experience.

AJ: Actually, no. I played on two albums

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before that: One is called *Shakin' Brains*. I don't really like it; I was 18 when we recorded it. I did that with Silver Mountain, and that was the first LP I ever did. It's not really that good, though. We did a few EPs, too. My first major thing was with Yngwie, though.

TS: Yngwie was producing all his albums at an earlier point.

AJ: Yes, but on *Odyssey*, he brought in Jeff Glixman. When he brought in an outside producer, I felt it became a more laid-back situation, because Yngwie didn't have all the responsibilities and he could just concentrate on the guitar. It was more relaxed this time and it was easier than ever.

TS: Have things really changed with this last album?

AJ: Very much so. Nowadays, Yngwie is leaving more things up to the band. He's mellowed a lot and he's realizing that he doesn't have to do everything himself to make a good album. He used to write all the music and lyrics, do the production, and oversee the mixing. Now he's more willing to take suggestions and direction.

At one time—back when we were doing the second album—he told me that he didn't want me to use any hi-hat in fills, which I thought was really strange. When I'm doing really complicated fills, it helps to keep the hi-hat going. When everything goes berserk and the speed gets crazy, it gives the other guys something to follow and it helps to keep me from being thrown off. Every drummer uses the hi-hat for that, but he didn't want me to. I tried it his way for a while, but eventually, I went back to using it.

TS: What was his reasoning behind not using the hi-hat?

AJ: He said it sounded unprofessional. I didn't agree, but I went along with it. But like I said, Yngwie has come a long way as far as what we can do, and compared to a lot of other guitar-minded bands, this is a pretty broad format. Besides, I like the music that we play.

TS: How did you get your start with this band?

AJ: My brother was in the band from the beginning—when they had Barriemore Barlow on drums. At that time, Yngwie was also in a band called Alcatrazz, who were touring at the time. My brother was in California just hanging out, because they were between recordings. Yngwie had recorded his first solo album while he was in Alcatrazz during breaks, weekends, and whenever he had the time. Anyway, my brother was bored at the time, so he called me and said, "Why don't you come over and hang out for a while?" While I was there, Yngwie came off the road, and he quit Alcatrazz right when I was there. So he just turned to me and said, "I'm going to put a band together. Since you're already here, why don't you join?" And I said, "Sure."

I was actually going to go to medical school at that point. But after he asked me, I thought about it for about five minutes and decided that this would be more fun.

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Of course, I never started medical school, so I don't know if I would have had the patience to go through with it.

TS: So you had an interest in medicine for a while?

AJ: Yes, and both me and my brother are engineers, too.

TS: That's a pretty solid career to fall back on.

AJ: Oh, yeah. That's what I always thought, since I always felt I *should* have something to fall back on. Of course, it's so hard to make it in this business anyway, so it's always good to have something just in case.

I never expected in a million years to ever get to this point. Most people don't actually make it in this business anyway, no matter how good they are. There's a lot

of talent out there that never gets discovered. Luck and talent and being at the right place at the right moment—that's what makes it happen. Of course, some people make it without the benefit of talent, so it's certainly a strange business.

TS: But getting back to how you got this job, you never mentioned how he decided to choose you.

AJ: We played together once, years ago when I was in the Navy.

TS: You found time to be in the Navy?

AJ: Well, it's mandatory in Sweden; everyone has got to do it. But at the time I came to his hometown, and we met in a music store and jammed together. He knew who Jens and I were because of our dad, and afterwards, we kept in contact from time to

time. That's how we knew each other.

TS: Did you have any opportunity to play while you were in the Navy?

AJ: Well, we were basically at sea looking for submarines, but I had an extra little room to use, so I put a drumkit in there, and I practiced about two hours a day. Usually, you can't practice at all in the military, but I was lucky. I had to do something; it was the worst experience of my life!

TS: A common occurrence in hard rock music is that the songs are recorded at one tempo, but when you go to see the band live, the tempos are speeded up and the songs sound rushed. At your shows, it was great to hear the tempos played just as they were on the albums.

AJ: With this music especially, if you play too fast live, it blurs everything together. With the ambience of the halls and the reverbs taken into consideration, you have to be really careful and keep the tempos down. You often tend to play faster live because of the excitement, though.

TS: But you don't fall prey to that.

AJ: It happens occasionally, I guess. I remember when I was younger and that kind of thing would happen, but since we tour so much, I've gained so much experience, and now I'm completely calm. It has a lot to do with maintaining the routine in touring, I think.

TS: And you're the one who counts the songs in for the whole band?

AJ: Yes, except for one or two songs that Yngwie starts by himself.

TS: He's famous for speeding up and slowing down tempos at will. If he gets lost, does he rectify it immediately?

AJ: He tries to correct it right away, yes. He tends to go ahead a lot. But that's normal for guitar players. Our bass player on tour [Barry Dunaway] helps to control things, too. He used to play with Pat Travers, and he's very consistent. It helps in a situation like this if you're playing with a good bass player. Believe it or not, I usually turn everything off in my monitors and just play by myself, except for the vocals, which I have real loud so I can hear the time. Sometimes I have to get time from that.

TS: Speaking of time, how did you train yourself to command such precise meter both live and in the studio? Do you play to a click track?

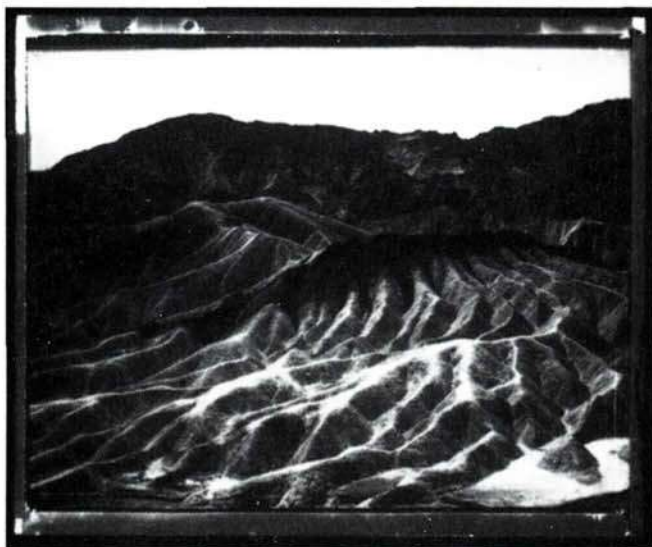
AJ: On one album we used a click, but we all thought that it took away from the feel of it. It's too perfect, and if you use one then you might as well just use a drum machine. On this last album, we didn't have any clicks or anything like that. That way, the music breathes more. Besides, everybody uses click tracks.

TS: You've never had problems with time?

AJ: No, not really. I think you get good time with a routine. Of course, when I was younger I tried to skip ahead sometimes—when I got all excited and tried to finish a fill early. But when you get older and you tour a lot, then you get more relaxed.

TS: Did you start off with this band in a live

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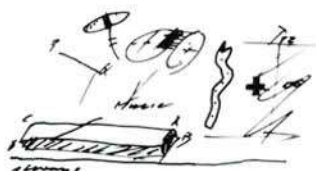
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situation or did you participate first in re-recording?

AJ: They had recorded the first album, and then about one or two months later I joined, and we recorded *Marching Out*. We didn't really rehearse for that; it was basically a bunch of guys getting together. We weren't really a "band" then. After that we toured, and then we recorded the third album, *Trilogy*. Following that they made some personnel changes, and then we were more like a band. On this fourth album, *Odyssey*, we had Bob Daisley playing bass on it. That helped too, because he's really solid.

TS: The sound of the music has gotten a bit more commercially accessible lately, most evident on the last two albums, *Trilogy* and *Odyssey*. The playing is really straightforward on those two—more mid-tempo stuff.

AJ: We tried to appeal to a broader audience, and it's seemed to have worked, because we are playing to larger audiences. But still, we never wimped out completely; there are a lot of cuts on those albums that are strictly musical, technical, and heavy. I like the new album because it has ballads, ordinary rock songs, heavy metal, and fusion things.

TS: People assume that because Yngwie's been bestowed with the reputation of a guitar speed-freak, everything you play is fast.

AJ: It's not all fast, no. We go from extremely fast songs to extremely slow songs. To play in this band you have to be able to play pretty much anything. I'm used to playing much more complex stuff than this; I don't really consider this complex. In the bands my brother and I were in before, we played Zappa music with polyrhythms weaving into each other all the time.

TS: And the timing in this stuff is pretty straightforward, compared to the odd time signatures that you're used to playing.

AJ: Yeah, in fact, playing those time signatures is probably one of my stronger points.

TS: Let's discuss your solo. At one point, your brother jams with you during it, right?

AJ: Actually, I play during *his* solo. In his solo, he does this little jazz segment after playing some classical stuff. My participation happened by accident. One day I just started to play with him for the hell of it during the jazz thing—that was the first time he did that—so I figured, "Why can't I play, too?" He thought it was a good idea, so we do that every night now. I don't play anything heavy, just really simple swing beats. It's Jens' solo, so I don't want to go playing [demonstrates some intricate sounds] all those things. So I just play the accents, and we follow each other. I'll hear something he does and I'll play something, and then I'll do something that he'll follow. I'll do it on the cymbals during his solo so as not to overpower him.

TS: The night I saw you play, your solo was brief.

AJ: Well, the Beacon Theater is a heavily unionized venue, so you have to keep things short and do short solos. So I was really pressured.

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TS: Normally how long do you take a solo?
AJ: It would be nice to have the time to do a fairly long one and to be able to relax and pull it together really creatively. I usually do a seven- or eight-minute one, which allows it looseness and feel. I just try to play a few different things, and maybe I'll throw in something slightly technical. You just have to be careful to do things that everyone can get into, because if you do only complicated things, then only the drummers will appreciate it.

In this band, we can all take our respective playing into fifth gear and play unbelievably technical stuff, but that would probably sound like one big mess, especially since we're playing bigger halls. That kind of thing is more suited to little jazz

clubs, where you can hear every little nuance. I noticed that if I play extremely fast fills over all the toms, and Yngwie and the bass player play something fast at the same time, then it all gets lost. If one person plays fast, you have to make sure that everybody else is playing somewhat on the mellow side.

TS: The night I saw you play, you broke up your solo first by playing quadruplets between your feet and hands, then segueing into a military march, before getting into technical stuff.

AJ: When I go into the marching thing, it's something the audience can relate to. Anybody can play that, but it's something that the crowd seems to respond to, and you have to get the crowd going somehow.

When we were in Canada recently, I sang the Canadian national anthem during my drum solo, and people were standing up and really responding to it. I just took off my snare mic' and sang into it. It sounded horrible, because I can't sing very well, plus the snare mic' didn't help, since it's not made for singing. But everybody liked it anyway.

TS: It was certainly unexpected.

AJ: That's what we like to do—things that are unexpected. But with my solos, besides doing the things you mentioned, I always try to play a groove that's sort of slow so that I can throw in some complicated fast fills over it, then go back to the same groove again. It seems effective, and it seems that people like that.

TS: You tend to be somewhat ambidextrous, which was evident, for instance, on "Queens In Love." You switch off between right and left hand lead.

AJ: When I was really young, I used to turn on the fastest jazz albums I could find—the Buddy Rich stuff and bebop—and I would turn my whole drumkit around the wrong way, have the headphones on real loud, and play the ride with my left arm. At first it was a little difficult because you get cramps, but after a few hours you get it down. Of course, I prefer using my right arm for recording.

TS: So it's mainly a visual thing?

AJ: It's partly visual, plus the sound is different when you play like that. For instance, the sounds that you get when you play the hi-hat with your left arm are different because the velocity changes. You have more reach, more abilities, so I guess the visual thing is secondary to that. You can play more stuff that way; it's more convenient.

TS: One thing that you do for visual effect is your stick twirling/crashing. And with each subsequent chorus, you add another special effect in that vein.

AJ: That's completely visual. Since Yngwie runs around so much, you have to try to get some attention. But really, I do it because I'm just used to doing it.

TS: When you do a stick toss, you always catch it without missing a beat. I've seen people throw a stick over their heads, only to get hit with it. It's sort of embarrassing for them.

AJ: I don't know why they bother doing it if they're going to miss the catch. It ends up having a negative effect.

TS: On the subject of ambidexterity, both of your feet have equal facility. What did you do to develop that?

AJ: It's just from playing in heavy metal bands, really. Most heavy metal bands play straight 16th notes. I try to play all kinds of patterns with my feet, though.

TS: Could you elaborate on what you do?

AJ: It's not so much in this band, but when me and my brother play fusion, I do some real complex stuff with my feet. You never really hear people do that, except for Bozzio.

TS: Another tendency of yours is to accent quarter notes on the hi-hat, rather than play

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straight 8th notes, which gives the rhythm a pushing sensation.

AJ: That's just a feel sort of thing, a groove kind of thing; it's swinging a little bit.

TS: For heavy metal, it's a twist.

AJ: It's kind of rare, yeah. That comes from the jazz days, I guess. But that's more the feel of the snare than the hi-hat, I would say. It's hard to describe, but people have said to me that I lay back a 128th note on the snare—a slight, slight delay on the snare.

drummers play with the heel as they sit back, which sounds softer. The thrash drummers have those wood beaters, and they sit in a reclining position, too. Now, we play fast, but as long as I can get away with doing it this way, I'm better off because although this is different, it gives a more powerful and even effect.

TS: You have a double bass drum setup and a double bass pedal as well.

AJ: The whole thing started when Pearl

suggested that I try their pedal; previously, I didn't really like twin pedals. I tried theirs, and it was smooth,

whereas the other brands had felt a little sluggish. During the rehearsals I got really into it, and I figured that if I had one of those with me on tour, I could play everything on one bass drum that I usually play on two. That alleviates the worry of having to tune them both perfectly every night. Live, you're really at the soundman's mercy, and if you play everything on one bass drum instead of two, they won't have as much trouble getting the levels equal. I'm just particular about that, and I hate it when you hear one bass drum louder or higher than the other; it sounds lopsided. So I was just concerned that my bass drums

would sound the same. I do have two bass drums, just in case the double pedal breaks. Sometimes I play with both of them just for the hell of it.

TS: You sound like you've got the kit triggered; the sound is explosive.

AJ: I use no triggering whatsoever. Everybody thinks I do. I guess the soundman should be flattered. He's very good, and he's only been with us a few weeks.

TS: No sampled sounds, no electronics whatsoever?

AJ: Nothing. The only thing I use occasionally for the slower songs is the reverb for my snare. I think it's a Yamaha SPX-90 digital reverb. That's the only effect.

TS: You have at least four pedals on your left side.

AJ: Two are bass drum pedals and two are hats—a remote hi-hat and an ordinary hi-hat. That's all. The remote hi-hat is a visual thing—no one really needs one if they have an ordinary hi-hat—but it's a fun thing to play with. You can also place it anywhere on the drumkit because it's hooked up to a long cable.

TS: How is the response time?

AJ: It's a little bit different, but it's basically quick. I really like the one I've got; Pearl makes it.

TS: You've got a real looseness, a real openness, with your arms.

AJ: That was one technique that I made sure to get right when I started playing drums. If you have technique problems when you start out that go uncorrected,

"IF YOU HAVE TECHNIQUE PROBLEMS WHEN YOU START OUT THAT GO UNCORRECTED, YOUR PLAYING SUFFERS LATER ON IN LIFE."

It's just a swing feel; that's probably the only way to describe it. It's something Ian Paice does a lot, and he also seems to have played a lot of jazz before. I don't really listen to hardcore jazz so much, but I do listen to fusion like the Dixie Dregs, U.K., The Brecker Brothers....

TS: One of the other things that's noticeable about your foot technique is the way you use your whole leg for a real bouncing effect off the pedals, rather than just your ankles.

AJ: I always use the ball of my foot to get the most action, rather than the heel of my foot. I've seen a lot of the new heavy metal



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With the wrists, I try to hold the sticks like a whip, which allows them to bounce better. But I also hit as hard as I can. I've seen drummers with less experience just jab them down, and the resulting sound isn't nearly as loud. That can often lead to the force being absorbed in your arms, with possible tendon problems and muscle tightening. I've never had any problems like those at all. A few years ago I would hit the cymbals from underneath, though—it looks really cool—but I had to quit doing that because when you put force on the top of your hands, it can cause a lot of pain. I think I cracked a bone in my hand from that. It was really painful for a while.

TS: I guess keeping your arms loose can help to keep tempos tighter, because your playing will be more relaxed.

AJ: You can concentrate on the tempos more, but I really don't think about them; it's more of a natural thing. I also think that having your technique down allows you to play longer and more powerfully without getting too worn out. It works for me; I don't get tired. Again, even though it looks loose and limber, I'm hitting real hard. It's funny, I've heard my drums being played by other people, and it doesn't sound nearly the same as when I play. Of course, I hit a lot of rimshots. They're not typically angled rimshots; I hit them horizontally, with a bigger portion of the stick. That's why people think the kit is triggered.

TS: Let's discuss some of the things that you use to get your sound.

AJ: Generally, I go through phases, but right now, I have bottom heads that have small holes cut out so that it's possible to stick a Sennheiser 421 mic' in there. I have Remo *Pinstripe* twin-ply heads on top for their durability. The bottom heads are clear *Ambassadors* with Sennheiser 421's in all of the toms. On the snares I have two Shure 57's—one on top and one underneath. The bass drums are usually miked with 421's, and I have *Pinstripes* on them. It's for durability; nothing else would last with me. In the studio, I use clear *Ambassadors* for bottom heads, and coated *Ambassadors* on the top.

TS: What would be your idea of the ideal musical format?

AJ: It might not be commercially feasible, but it would be a heavy fusion/funk kind of thing. I would like to do something like that just to get it out of my system. I have no problem playing commercial music in commercial bands, though.

TS: What are the playing challenges, if any, in this band?

AJ: I can't say that anything is particularly challenging. Drum-wise, it's not difficult. Sometimes the challenge lies in playing to a lot of stuff that is overdubbed on top of everything else. I like to keep things basic as far as not having solos going on all over

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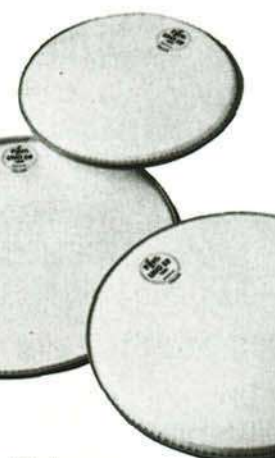
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the place, because with less going on, you get more of an impact. But I think it's more challenging for me to play a straight slow beat than to play something fast, because we haven't done that so often. It's hard to keep yourself from getting bored when you play that. I'm starting to get more into just playing straight beats, having an even groove going rather than showing off all the time. I think that has something to do with maturity.

[Bass player Barry Dunaway, who was recruited prior to the tour, strolls into the room.]

TS: We had been discussing bass players before, and the two of you have a very tight wall of sound happening live.

AJ: It's basically down to me and Barry to keep the whole foundation down. I'd say it's almost 100% correct between us every night. With Yngwie running around all the time slamming the guitar, I think it's important for us to maintain a really tight basis. We have a really good musical relationship.

Previously, Yngwie had wanted to approach the songs as compositions instead of keeping things straight; he wanted certain parts to be slower, then switching into faster parts. I thought that was challenging. The meter changes are unusual, to say the least.

BD: That's the hardest adjustment I've had in this band, too. It's extremely challenging trying to follow some of those abrupt changes.

AJ: We've both played in ordinary bands where the meter stays at one tempo throughout the song. Yngwie's getting better about this, and the meter is becoming more consistent lately. In part, that's because Barry and I just keep it straight.

BD: [laughs] We just bulldoze through.

AJ: Right. You see, Yngwie's into that classical thing where a conductor pushes tempos. But we're a rock band, and you can't change tempos on a whim.

TS: Does his sense of meter fluctuate due to creative impulse, or is it because he doesn't realize he's doing it?

BD: Sometimes Anders will count off a song in one tempo, and Yngwie will start in going twice as fast, and we'll just have to control it. But it's gotten much, much better on this tour.

AJ: He had the idea that we had to follow him, and we did follow him, although it was a lot harder than it had to be. We had to adapt and improvise real fast and overcome the differences. During rehearsals for this tour, we decided that we should play the same tempos as are on the albums every night, and play the groove. Yngwie has loosened up a lot and actually likes it better this way.

I mean, he's done a lot in music in the way of guitar playing, and he deserves credit for trying to do something different as far as putting classical ideas into the rock band format. But that's hard to do without a conductor. I'd rather be the conductor, and that's sort of the way it is now, in respect to

timing. I listen to Barry too, and we sort of conduct the band.

BD: I always get time from Anders, even if Yngwie is going off. At first I couldn't decide who to follow—Anders or Yngwie—but after a while, I started following Anders. That's the way it should be, but I don't think that's the way it was before, with previous members of the band. I think Yngwie had more control over those guys.

AJ: It was a real learning situation for me, too. I mean, it wasn't a major thing, but Yngwie agreed to play things straight through. He used to want certain parts pulled back when he was playing.

BD: "Far Beyond The Sun" is a perfect example.

AJ: Yeah. He wanted us to follow his licks on that, and the timing went completely off. We had to listen to where his licks ended. And the way he would play his licks would change night to night, so we had to listen very closely and try to get it right. We got it right, but nowadays...

BD: Now we've taken over, basically. [laughs]

AJ: But I remember reading the Barriemore Barlow interview, and he said the same thing about Yngwie at the time. In fact, he said that a lot of guitar players ignore the meter and just start tapping their foot, thinking they have a rhythm going.

In most bands, though, the drummer is the conductor—end of discussion. Yngwie's previous approach—I think it's called rubato, which is common in classical music—doesn't go so much for straight timing but instead for feel. He plays these arpeggios that just wander, except now he agrees that it works better to follow the drummer. Now Yngwie can go off on a tangent if he wants to, and since we don't have to follow him, there's a solid basis for everyone to rely on. The band sounds even better than before, and everyone's happy.

TS: We talked about your idea of the perfect musical format. Is there something that you'd like to pursue on your own at some point?

AJ: My brother and I have songs that we'd like to do together. He wrote a bunch of songs when we had some time off. He's the kind of guy who goes on songwriting binges when he has a few days off. He'll write 25 songs, and they'll all be great.

If we do get the opportunity—we've got some interest from record labels—it would make a great side thing for us to collaborate on. It might even feature Yngwie on a few tracks. We talked to him about it, and he's interested.

The music that we'd do would be very diversified—heavy stuff, but fusion-oriented. It would also be commercial in areas. And of course I could go really nuts with the drums and do exactly what I want. It's just a matter of time before we get a side project together. Right now, the focus is the band I'm in. But in the future, anything can happen. That's what makes the future so interesting.



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by Woody Moran

Making The "Business" Of Your Music Successful

Have you ever wondered why good things just happen for some musicians? They seem to be in the right place at the right time; they make influential contacts; their phone calls get returned; they get the gig or the record date or the recording contract. Meanwhile, you struggle along, trying your best to open doors to your music career. And, although your music chops and songwriting skills may have improved enormously, your music *business* career is going nowhere.

What do they have that you don't? Is their music that much better or more marketable? Do their songwriting skills leave you in the dust? Are they that much more personable and easy to get along with than you are? Maybe some of the time, but certainly not all of the time!

In reality, you probably *already know* what the missing ingredients are (it's no big secret): time-management, priorities, and organization. The point is: Are you *practicing* the success-proven concepts of organization and time-management to further your music career?

My first recognition of a group of musicians who were personally serious about the business of their music was in 1980 or '81. I was living in Boston at the time and working for Oberheim Electronics as the Eastern U.S. Sales Manager. I had invited two friends, T Lavitz and Rod Morgenstein of the Dregs, to stay over at my house after their gig at the Paradise (a famous, or possibly infamous, Boston venue). T and Rod arrived, and after a few minutes of "What's happenin'" and "how are you"s, they got down to the real question: "Hey Woody, can we borrow your phone?" Not suspecting a thing, I replied, "Sure, my house is yours."

Within moments my kitchen table was covered with organizers, pens, Boston radio station lists, record store lists, and phone numbers of other friends, players, and contacts in the area. Four hours, a bag of chips, a six-pack, some carrot sticks, a box of Entenmann's pastry, and a couple glasses of milk later, the phone was mine once again.

Actually, watching these guys work was

wonderful. Yes, I said *work*—playing music is only half of one's gig, and they knew it. They pre-scheduled a telephone interview with a radio station in upstate New York. They personally called local radio stations and invited them to the show (and, in turn, were invited to do some station tags and yet another interview). They called record stores to make sure their albums and tapes were available, and again invited the people to the show. The local music magazines were alerted. Contacts with studios and equipment stores were also on the priority list.

After they were off the phone, they turned to me as a possible new resource. "Where can I get my keyboards repaired?" "Does Boston have a good sushi bar?" "Woody, how much time does it take to get to the club from here?"

I was impressed. These guys were not going to depend on their musical chops as the ticket to their success. They understood and practiced being organized, prioritizing their schedule, and properly managing their time. Although the Dregs disbanded a couple of years later, both Rod and T have personally continued to practice the successful work concepts they used then. The results include Rod's winning the "Progressive Rock Drummer" category of *Modern Drummer's* Readers Poll for three years in a row (without a steady band gig) and T's securing a solo record deal on the Passport Jazz label. Being a serious musician is being serious about *being* a musician.

Many musicians will prioritize their lives. The problem is that it only happens once a month! Who will you be seeing or calling? When? Today? Next week? Where? What are your objectives? What are the other party's needs? Can you predict a response and prepare for it? Do you have short-term goals? Do you have long-range goals? How can *you* make things happen? You can't expect anyone to buy your song, employ you, or hire your band if you are disorganized about who you are, what you want, and where you are going.

Songwriters' associations help support the concepts of prioritizing and organization within their membership. The director of a major songwriters' association recently commented to me, "One of the hardest things for us to accomplish with songwriters is educating them that writing the song is only 50% of the job—and that is the easy part! Now you've got to sell the song. And if selling is not your forte, then the best

thing you can learn is the value of persistence."

To illustrate the point, about eight years ago, I met a keyboardist/songwriter named Jason Miles, who, in conjunction with his lyricist wife, had an impressive catalog of material. As good as I personally thought the songs were, Jason was not having a lot of success in placing his tunes. But he was a tribute to the value of persistence. After several years of meetings, contacts, and phone calls—basically plugging away with no tangible results—Jason decided to try another route. He decided to go after studio session work as a short-term goal, and to try to place songs with established artists if the opportunity presented itself.

Jason realized that another couple of years of work were going to be spent putting this new goal into place. Things began to come together by 1986 and '87. By using references and contacts, one session led to another and then another. (Of course, Jason had his synth and music chops together. He also had years of New York contacts behind him. These helped him to effectively change directions.) Working with drummer Lenny White positioned Jason with up-and-coming producer Marcus Miller, which led into work with Miles Davis, and then later on with Luther Vandross. Working with Miles Davis led to work on a soundtrack. Jason is achieving his short-term goal and is positioning himself for his long-range plans.

Think about this: Corporations spend thousands of dollars each year sending their personnel to time-management and goal-planning courses and buying organizational tools for their employees. They understand the value of increased productivity and the savings in time and energy that the company will enjoy as a result. Doesn't your career deserve the same attention?

The key to making the *business* side of your music career a success is to seek out and organize the tools and information that will help put you "over the top," and to practice those success-proven concepts.

Besides being an experienced musician himself, Woody Moran is also Vice President of Mega ORganizational Enterprises. His company specializes in products and systems to help professionals in many fields make better use of their time and energy.

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by Anthony J. Cirone

Portraits In Rhythm: Etude #16

Etude #16's first two measures have been directly quoted from Ravel's orchestral composition *Bolero*. Percussionists recognize this work as one of the most famous snare drum excerpts in the orchestral literature. At first glance, the musician does not feel challenged by the rhythm; in fact, the opening two measures do not present any particular rhythmical problems. The challenge in playing Ravel's *Bolero* comes from other considerations:

1. It begins as a solo for the snare drum.
2. The rhythm must be maintained at an extremely soft dynamic.
3. The orchestra is dependent on the consistent accuracy of the rhythm.
4. The player's concentration is essential so as not to reverse the measures.

Because of these demands, it is not uncommon for the player to become nervous. If this happens, it will be difficult to control the sticks and execute these measures at such a soft dynamic.

Players have devised a number of "tricks" to overcome the problem of such a soft dynamic. Some begin the work by playing with two quarters on the drumhead. I have even seen a player start the piece by holding the sticks down at the tip, then slowly creeping back (as the dynamics became louder) to the normal position. In the final analysis, there really are no shortcuts. It takes technique and control to master snare drumming. The following suggestions may be of help to students performing the snare drum part to *Bolero*.

The first concern is sticking. A normal sticking pattern for *Bolero* might be as follows:



A basic hand-to-hand alternate sticking pattern works best for most snare drum parts. However, when under such extreme pressure as playing this rhythm on stage, by yourself, in front of 200 people, while 100 of your colleagues are all looking at you, for some reason the hands may begin to shake, a cold sweat may develop, the knees may begin to weaken, and quite possibly the brain may seem to stop functioning. If one (or all) of these symptoms develop, the first problem will be felt in controlling the weaker hand. A right-handed player begins to lose control of the left hand, and vice-versa. To counter this, I recommend the following sticking for a right-handed player (reverse the sticking for left-handed players):



This sticking will place most of the control on the right hand, therefore the left hand has a less demanding role. As the dynamic increases, the sticking can be changed to the normal alternating pattern.

Controlling "nerves" is another matter. Today, many orchestras are offering clinics on stress. We are all unique and individual and react differently to the pressures of performing. The following are a few suggestions that might help in preparing for parts such as Ravel's *Bolero*.

1. Warm-up well in advance of the concert and be sure you are technically prepared to perform.
2. Take a few moments before going on stage and quietly think through what is about to take place on stage. Play the part in your mind.
3. If possible, practice the part on stage by yourself before the first orchestral rehearsal.

Observations

1. Although this etude is fashioned after the famous snare drum part in Ravel's *Bolero*, each repetition of the solo measures is presented in different metric settings, which will alter the phrasing.
2. As with the snare drum part in Ravel's *Bolero*, the dynamic begins at *pppp* (that is, as soft as possible), and continues to increase in volume until the final note. The continuous *crescendo* should always be present. Each succeeding measure must be slightly louder than the previous one, creating an exciting climax. In the actual solo, the player must keep the snare drum part at *pppp* for quite a while before beginning the *crescendo*.

Interpretations

1. To properly phrase each measure, place a natural accent on the first note of every group of notes. Tapping the foot along with the natural accent is also helpful.
2. One exception to tapping the foot at the beginning of each group of notes occurs in the 5/16 excerpt in line six. I suggest tapping the foot on the downbeat of each measure for this variation because of the tied notes over the bar line. This means the foot will come between the triplet in the third measure of line seven.
3. The natural accents (and the foot) occur on each 8th note in the 2/16 variation in line eight.

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Tempo di Bolero $\text{♩} = 76$

The musical score is written in bass clef with a 3/4 time signature. It consists of ten staves of music, each containing a series of triplets. The dynamics are marked as follows: *ppp* (first staff), *mp* (second staff), *mf* (third staff), *f* (fourth staff), and *ff* (fifth staff). The tempo is marked as "Tempo di Bolero" with a quarter note equal to 76 beats per minute. The score includes various musical notations such as repeat signs, double bar lines, and slurs. The final staff ends with a *sfz* (sforzando) marking.

ppp sempre cresc. poco a poco

mp

mf

f

ff *sfz*





Photo by Lisa Vales

to be a studio drummer? Did you want to be with Bruce?

JM: I wanted all those things. This was about 1979, and we realized as a band that we would have to make a move to either New York or Los Angeles. Three of us came out here to L.A.—guitarist Steve Watson, Bruce, and me. Bruce ended up playing with Sheena Easton for a while, and Steve got into TV. I did a little bit of everything. I wanted to be a studio drummer *and* be in a band, and I knew I had to get out of Virginia to do those things, so I came out here. We played with Bruce in various incarnations of the Range or the Bruce Hornsby Band, and when we weren't doing that, I tried to break into the studio scene. I also did a few TV dates. I always aspired to do that, but I really didn't have a lot of

success at it.

RF: Why?

JM: I don't know; I don't think I sounded as good as Jeff Porcaro, John Robinson, or Paul Leim. I don't really think I was as good as they were at that time, to tell you the truth. I think I had to work a little bit more at it. Because I did get some shots at studio work.

RF: How did anyone know who you were?

JM: Mike Post had produced a couple of tunes of Bruce's in 1979, so that was my in-

troduction. He gave me a shot at some TV work. I actually did *Hill Street Blues*, *Magnum P.I.*, and *Hardcastle And McCormick*. But I don't think I went in there and knocked those guys out of the box. I think they felt, "This guy's a good player." That's fine, but to really get into that scene, I think you have to be absolutely awesome.

RF: What did you know about recording?

JM: I knew that your drums have to sound really good—I probably read that in *Modern Drummer*—I knew that you have to be able to play with a click track, and that you have to be able to read in certain situations. So I thought I had those together; I could read a little bit, I could play with a click track, and I thought my drums sounded good. And I liked the music that was being made. When I heard Jeff Porcaro on a record, I thought, "Man, that must be the greatest thing, to go in and play on these people's records."

The connection with Mike Post helped prompt me to move to L.A. I had just gotten married, and my wife was very supportive of the move out here. When we got out here, I did all sorts of things. One day I'd do a country & western gig, like with Bull Durham, and he'd have someone like Albert Lee on the gig, so I'd get a chance to play with him or Jay Dee Manus. The next day I'd get called to do a studio date and I'd run into Lee Sklar or someone like that. I did a lot of different stuff—none of it really consistently, and I didn't fall into one particular thing, but I got to meet a lot of different people during that time. I wasn't working all the time, and I was just barely getting by doing all sorts of things. Drum machines came about, so I bought one and did a little programming here and there. My wife was always very encouraging, but at one point, right before the Bruce Hornsby project broke, I thought, "Man, am I just beating my head up against a wall here? I'm approaching my mid-30's. Maybe I should get into sales or something," like my father had suggested when I was younger. I mentioned it to my wife, and she knew well enough to say, "No, stay with it." I did, and a little bit later, *The Way It Is* became a hit record.

RF: While you were free-lancing, were you still affiliated with Bruce?

JM: We would get together when we could and work on arrangements or new tunes he had. We had an incarnation of The Range in 1983, but nothing happened. People were kind of interested, but not really.

RF: The material was different then.

JM: The material was a little bit different. Bruce wasn't playing as much piano. But he made a demo with a piano and some tunes he felt were a little bit different—some stuff he really wanted to do. That's when we really started to get some interest.

RF: Were the band members on that tape?

JM: No band members were on that initial tape. He did it in secret, by himself, and it was a little strange when he told us about it. But when I heard it I thought it was great. I didn't have anything to say about band members being on it or whatever. It was a synth bass, drum machine, piano, and vocal.

RF: I'm intrigued with the fact that your relationship dates so far back, because that kind of loyalty on the part of both parties doesn't exist that often. You could have come out here and forgotten about him because other things were happening, and he could have come out here and hooked up with someone like Russ Kunkel.

JM: It's a rather unique situation to work for someone like Bruce. This project is pretty much written, produced, and sung by Bruce Hornsby. There certainly could be a big picture of Bruce Hornsby on the cover with no band members, and nobody would care. I think he always liked the idea of having a band, and I think if you can find the right group of guys, there's a certain magic to it, and there's nothing like it.

RF: You must have had a real mutual belief in one another to stick by each other all this time, though. Why do you think he wants you as a drummer?

JM: We've known each other for a long time. He turned me on to Keith Jarrett at an early age, and I played some Steely Dan records for him. We grew musically together. I understand what he wants 95% of the time; we communicate. He can tell me, "Molo, that's not happening." I'm responsible, and he knows he can say that to me and I'm not going to go, "Hey, that's not right, you're on top." He knows I'm supportive of him, and that he was probably right there.

RF: Do you get to be right, too?

JM: Yeah, I get to be right a lot. He asks me for my opinion on a lot of things. He knows that I know what he wants in a lot of musical situations.


RF: I was noticing at rehearsal that he is really open to the band's input for arrangement ideas. In fact, he seems to welcome it. Is that a good thing for you?

JM: Yeah, it is a good thing for me. It makes us feel like we're not sidemen. Even though he might have been burnt with all these ideas and we were just about all the way through that tune, he was still open to listening to the ideas. It might have been hard for him mentally to take all these ideas, but


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he was into it and I think psychologically for the band, that's a real uplifting thing. Some of the ideas weren't that great, but we waded through them and gave each one a try, and I think each guy really feels good about that opportunity to interject an idea at some point.

RF: How much recording had you done prior to the first Hornsby record?

JM: As I mentioned, I had done quite a few demos, and I had worked with a country artist by the name of Tom Wopat and also with another country artist named Herb Pederson. So I was in the studio enough to feel comfortable to go in and do a respectable job.

I'm glad you're asking all this, because I always find it interesting in interviews when people are asked, "How did you get into the music business?" and they answer, "Well, I walked into the studio one day, picked up the sticks, and played on this number-one smash record, and ever since then I've been playing on records and having a ball." I didn't do that. I did a lot of kind of crazy gigs. I played with the Captain & Tennille for about a year, off and on, from 1981 to 1982, and I played with Mac Davis at Harrahs in Tahoe.

RF: How did you hook up with Mac Davis?

JM: That was through producer/arranger Ray Bunch, who was involved in TV. I did about two weeks with them in 1983. I hadn't really done much of that type of gig. They treated it as something that was fun—nothing to be taken real seriously—but they still wanted a certain level of performance. Then the old drummer came back. I worked with Tom Wopat from about '81 to '84. I just recently did a record with him in Nashville. Jerry Crutchfield produced it, and I had a great time down there playing with some excellent Nashville players.

RF: Tell me about the making of the first Hornsby album, *The Way It Is*. How much of the drumming was electronic and how much was acoustic? And compare it with the new album, *Scenes From The Southside*.

JM: The first album was probably 50% real drums and 50% electronic drums or drum machine. "The Way It Is" is drum machine. We sampled a snare drum sound and a bass sound from one of my kits. "Long Race," "Western Skyline," and "Down The Road Tonight" are acoustic drums. "The Red Plains" is a mixture of the two. Most of the drums were recorded by Elliot Scheiner at Ocean Way in Hollywood. Some of the other recording was done at Rumbo.

RF: What about "Mandolin Rain"?

JM: That was a combination of drum machine playing bass drum, cross-stick, and hi-hat, and me playing tom-tom fills and cymbals. The machine was the time throughout it.

RF: When you say drum machine, which do you mean?

JM: It was a Linn drum machine. Bruce programmed it very simply, and I put in some cymbal overdubs later.

RF: How did you feel about Bruce programming it?



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JM: I heard an earlier demo arrangement of it, and I thought he did a great job. He also programmed "The Way It Is" and "Every Little Kiss." You don't have to be a rocket scientist to program those; they're very basic programs.

RF: Did you feel like you didn't have a big enough part?

JM: I felt pretty good to be on an album that was a hit. I played on a lot of the tunes and I tried not to feel weird about not playing on "The Way It Is." I thought it was such a great song, and the statement he made in the tune really hit home to me. I felt that thinking, "Wow, I really should be playing on that" would be rather petty. I thought the tune sounded great and I liked everything about it, so it would have been selfish for me to have gone, "I should be on that." I want Bruce's music to sound great, and I don't necessarily have to be on every cut.

RF: Some drummers feel they could be doing just as good a job as the machinery and supply whatever the machinery is supplying. How do you feel about that?

JM: On Bruce's material, it's come to a point where it's evolving more towards an electronic sound with me playing acoustic drums. I'll get a triggered sound, say, from a bass drum and the cross-stick on a snare drum, but he likes the feel of me playing it. I think on the next record we'll get a little bit more into that—me playing some very punchy electronic-sounding drums. It's a funny thing with Bruce: He likes a drum machine but he also loves Jack DeJohnette, and there's a lot of room between those two things and a lot of ground to be covered.

RF: Do you use a drum machine live?

JM: No. We have sequencing on "The Old Playground" off the new album. A lot of people think we use a lot of electronics live, but we don't. Jimmy Bralower programmed some drum machine on our most recent record, and the sequenced sound we use live is taken directly from the master recording, which is a sequence that Jimmy programmed. I was playing hi-hat on it and Bralower programmed bass drum and snare. I play with some sequencing on stage, and that's fun. I have part of Bralower's program from the record sampled to my drum machine, and I play along with the repeating sequence on "The Old Playground." So thanks Jimmy Bralower.

RF: Last year you didn't use any sequencing live?

JM: We used occasional sequencing on "Red Plains," but eventually we got away from that, and I was playing everything.

RF: How come?

JM: At first we went on tour with a little bit of a hesitation, like, "Wow, can we get this to feel exactly right with real drums?" So I had a drum machine pattern happening and I would play acoustic drums along with it. But as the show evolved, we realized it felt fine with just the drums, and we didn't need the sequencing.

RF: So why bother using it in the studio?

JM: Bruce writes tunes with the drum machine. I'm sure when he finished "The Way It Is" and played it with his drum machine, he really got off on it. I heard the demo and I thought it sounded great that way. So that's why we record with it. He writes with the machine initially, and it sounds good with his material. The drum machine makes the piano really speak and sound really acoustic. It's not competing. We've gone in with engineers who have said, "Let's go into this studio with a killer drum sound." So we'd get in there with this great huge drum sound with a massive bass drum and huge snare, and we'd put it on a Bruce Hornsby record, and it wouldn't sound that good. It's a great idea to get a really great drum sound, but it doesn't seem to work right with his thing. I don't know how people can spend a day getting a drum sound and then start a tune. It seems like it should be the other way around: Start the tune and *then* go, "Oh, I know what a great drum sound for this would be." That's one of the reasons there's drum machine on Bruce's material. It's not that he's anti-drummer or pro-machine, it just works on some of his material, and I'm fine with that.

RF: How did you feel about Bralower coming into the situation on the new album?

JM: On the most recent one, there's drum machine, and there are tape loops of me playing a pattern on "Defenders Of The Flag." "The Old Playground" is a song Jimmy Bralower programmed. He came up with the sounds and really made it happen on the record. Bruce and I had a basic program set up on a song, and Jimmy came on the picture when we wanted to get some better sounds out of machines. Our producer suggested we give him a shot. He basically did the same patterns but put in some different sounds—maybe some New York sounds as opposed to Los Angeles sounds. He really was an excellent programmer and a very good person to work with, and I didn't feel any animosity at all, once again.

RF: What was your involvement?

JM: I was down there. Again, it wasn't a thing where it was Bruce in the studio and the guys coming in every once in a while. He usually wants people down there. If he's in by himself mixing, he'll call and say, "Why don't you come on down." So there were never any weird vibes. I was looking forward to working with Jimmy. On a couple of tunes, quite frankly, I couldn't beat the machine. I think it sounded good, and a good illustration of that is "The Old Playground." "Look Out Any Window" was pre-recorded with a drum machine, and I played over it.

RF: Why did you do that one that way?

JM: I don't know exactly, except real drums seemed to work better. It's not a thing where we just went in and plugged it all in and—bang—it worked. It was a difficult process. Neil Dorfman is good to work with, and he's got a really good personality. I felt a little weird at times knowing he just fin-

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ished working with Manu Katche and Omar Hakim. I was wondering if in the back of his mind he wasn't wishing Omar would come in and play this track—bang, New York vibe, and it's finished. But Neil was great. It wasn't easy. We went in there and really spun our wheels for a while.

RF: Like on what?

JM: Like on "The Show Goes On." We went through that tune, and I thought I could really play it. Neil was pretty supportive of it, and Bruce wanted to hear it, but when we did it, it just didn't sound as good. That was a little frustrating. I couldn't beat the machine on it, and I just had to suck it up and say, "Okay, well, maybe that's the way it's going to be." Looking back on it now, I think the song sounds really good. Bralower replaced some basic Linn drum sounds with some more interesting sounds that he had developed on his own. So basically he replaced some basic programming done by Bruce, like on "The Show Goes On"—which is a very basic program—or "Valley Road," which is also a very basic program.

So there were tunes I wished I had been able to play, but it didn't work out that way. We seem to be able to get them fine live. Bruce makes his records a certain way, very tight, and I really like the way they sound, so I don't have any problem with the drum machine. Whatever works is fine. I think if you're going to be a drummer nowadays, you'd better learn how to deal with it, because it's here.

RF: But wouldn't you rather program the

parts?

JM: Yeah, and I do some programming as well. It's not exclusively done by Bruce. We'll knock it around. "Jacob's Ladder" is a good example of that: Bruce had printed a drum program for that, and I changed it around a little bit and played acoustic drums in the studio. It was a slight variation of what Bruce had done. Originally he had done it with a bass drum pattern that had three or four 16th notes in row. I modified the beat a little bit because I really couldn't play that without a double bass drum, so I just changed it to a couple of pairs of 16th notes. When you hear it, you can hear the bass drum rather distinctly. It was a very minor change, but there is some creative input involved.

RF: Let's go to the live arena. A lot of people listen to the record and hear a lot of sequenced things.

JM: But I think most people listen to "The Show Goes On" and just say, "Hey, that's great," not "Hey, that's a Linn 9000 with a Juno."

RF: But most people can tell it's not an acoustic instrument playing. Then they come to see you live and it's just acoustic drums.

JM: And I've had people come up to me and say, "Is that you playing? It sounds like a drum machine." Well, I'm just capturing what's called for in the tune.

RF: Yesterday in rehearsal you played this raucous rock 'n' roll tune, "Defenders Of The Flag."

JM: That's on the current album and it re-

minds me of Bob Dylan's "Rainy Day Women." There's a little bit of that party atmosphere in it. That's just wide open rock playing. I play as hard as I can and as steady as I can.

RF: A lot of people might think of "Mandolin Rain" when they think of Bruce's show.

JM: Yes, but as a matter of fact, the more tame the crowd, the rowdier we get. People come to hear "Mandolin Rain" and "The Way It Is," and yes, sometimes we do get a little dark. Some people are surprised that the live show is a little wilder than the records. Bruce likes to make records that are punchy, but live we really tend to be a little more raucous, so it's a different animal.

RF: In retrospect, do you feel you use the training you had as a youngster?

JM: Yes, I think I use all of it. When we're playing, I'll look over at Bruce sometimes and he'll go, "Try something," and he wants me to do something creative. Over the years, I've developed a certain number of licks or a bag of tricks, and I'll reach in there and pull something out I might not have played in 15 years—some really sloppy rock. Or maybe I'll pull out some brushes for a section of a tune. I haven't heard brushes in contemporary music that frequently, but I have played them and I'll use them on the gig. Bruce likes it and the band enjoys it. I think I use everything in my repertoire. I found that between last year's show and this year's show, I did a lot of practicing and worked on some new things, and I find myself using that stuff all the time. It's very easy to incorporate it into



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the style of show we do because the show changes from night to night.

RF: How does it change from night to night? I wouldn't think Bruce would be that improvisational.

JM: It's very improvisational at some points. He'll just change the order without telling the light guys or the monitor guys, and it'll keep everybody on their toes. Last night we were supposed to go into "The Way It Is," which is preceded by a piano/drum duet, and Bruce started the duet, but all of a sudden he said, "I'm going to take you on a trip down the long 'Valley Road.'" The other three guys were off stage, so they ran back on the stage, I counted it, and we played it. That might be a bit unorthodox, but I think this band really likes that. I couldn't imagine going up on stage and playing an hour and forty-five every night, bang, "Thank you very much," off stage, back on, encore, "Thank you," finished.

RF: How much stretching goes on within the tunes?

JM: There are some extended solo sections. Sometimes Bruce will just direct it by waving his hand, and we'll continue on, like during a guitar solo on "The Valley Road," where sometimes we'll play it twice as long, doubling-up the solos. He'll occasionally yell out, "Blow" or "Take a solo." It does change. The piano/drum duet we do changes every night. Some nights I play brushes, some nights I play mallets, and some nights I play cymbals or play swing.

RF: Is it just up to you?

JM: It's up to me, but basically I'm following Bruce, even though it's a duet. Basically I'm accompanying him.

RF: What are your favorite songs to play live?

JM: I like all of them, but since we played the material from the first album quite a bit, I enjoy playing the material from the new album more now. It's still fresh to us and it's inspirational in a way. Because Bruce lets us stretch a little bit, we can always try a few things here and there, and the playing style on the most recent record is a little bit different. There's a little bit more stretching, so most of the material from the new album is really fun to play. One I really enjoy playing is "The Old Playground." I also enjoy playing "The Road Not Taken" because there are three distinct sections. It starts off, and I'm just playing 16th notes on the hi-hat. Then the song goes into a piano solo, in which I accompany Bruce with just cymbals. Then at the end, we just wait; it's snare drum, bass drum, and hi-hat, and it's just a rocking section. To pull off the three distinct sections, you really have to concentrate and work on it. It's not a piece of music that plays itself, so every night that provides a little bit of a challenge.

RF: Are there any particular highlights that come to mind that were major thrills for you in the past couple of years?

JM: Looking back, when Bruce called me up and told me that he was going to get a record deal and we were going to play on

an album, that was a major moment. Another moment was when we started to sell records and we realized that instead of *wanting* to make a second album, it got to the point where we were going to *have* to make a second album. That was also very exciting. And another moment was winning the Grammy. When they announced Bruce Hornsby & The Range as Best New Artist, I felt like someone had punched me in the stomach. I just stood up and looked at the other guys in the band, and it was a wonderful moment.

RF: So there you were, a guy who had been on the edge of giving up, and then this happened. What would you advise young players?

JM: I know there are other drummers out there who could be doing this gig. People say, "Hey it's great, you deserve it, you stuck it out." I say, "I appreciate that and I agree with you, but there are also 100 other drummers out there who, given this opportunity, would also have taken advantage of this situation." That's a hard question because it did work out for me, my perseverance did pay off; but that doesn't always happen. But at least I stuck around and gave it a good shot. I don't know if I could say to someone, "Yeah, get into music, it'll really pay off," but I *could* say, "Hey, if you want to get into music, go ahead and do your best and really work hard at it, and if things do work out, it'll be well worth it." I think it's well worth taking the shot. It certainly has been for me.



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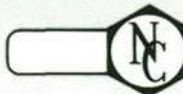
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Music historians a century from now are going to have a tough time pinning down the influences that shaped the work of percussionist/composer Mark Nauseef. His Arabic father and uncles who played dumbegs at weddings may have had something to do with it, but so did the R&B he heard on the radio. Add a couple of years of intense world music study at the California Institute of the Arts, the influence of German pianist/composer Joachim Kuhn, and a dash of electronics, and the scholars of the future won't be blamed if they throw up their hands in despair. "Choose another topic," a graybeard may say to a budding historian. "This Nauseef person is far too complex."

That complexity shows in Mark Nauseef's varied career. His credits as a performer include work with Michael Brecker, Trilok Gurtu, Andy Summers, Jack Bruce, Trichy Sankaran, Billy Hart, Gary Moore, Jan Akkerman, David Torn, The Velvet Underground, Phil Lynott, Paquito D'Rivera, Markus Stockhausen, Thin Lizzy, Bob Mintzer, George Lewis, and Joachim Kihn. His emphasis nowadays is on his career as a recording performer and composer, both as a solo artist and in his work with the group Dark, which he founded (more about this later). In Nauseef's recordings, the many-colored strands of his background twine together to display a haunting and inventive tapestry of Western and world music influences.

And yet, Nauseef's interest in music began simply and conventionally enough. It's the old story of the kid in the kitchen, beating on pots and pans, but with a difference: drums were familiar objects in the Nauseef household in Cortland, New York. According to Nauseef, "My father, all my uncles, everybody in the house had a drum—a dumbeg or whatever, either a clay one or a

metal one. They would never even look at these things except if there was a wedding, and then they'd get them out and play great. There was no such thing as practice. That was my first real contact with hand drumming."

But as a youngster, Mark was much more interested in what he was seeing on TV. "There used to be a show on Saturday nights called *The Big Bands* or something like that, and I always wanted to check the drummer out."

R&B was another fascination. "They were almost like standards, all the Motown stuff," says Nauseef. Before long, he had put together a stripped-down version of a drumset. It started, as Nauseef tells it, "with the funkier thing, one of those huge old single-tension bass drums with a stripe. No hi-hat, one cymbal, the snare drum—that was it."

He suggests that this is not a bad way to begin. "I still like to practice like that, just so the limbs are going and there's time. All the other stuff just comes. You develop your technique, but time is what's going to make you a drummer that people want to hear or play with."

A helpful neighbor who played drums contributed advice, and Nauseef would take lessons now and then with local drummers he had heard good things about. He eagerly absorbed whatever was offered. "I was interested. I wanted to know how to read. I was so into drums, I wanted to know whatever it was that had anything to do with them."

At a young age, he began to play gigs in the Ithaca area. One thing led to another. Older musicians recognized Nauseef's abilities, and he began doing some recording work in New York City. As Nauseef explains it, "Things just started to snowball. Somebody would have a gig, or I would

audition for somebody, or there would be a group in the area that would get a record deal. And so I'd play on the record, meet the other people that were at the record date, and end up playing with them. You know how it goes—just word of mouth, and it started extending itself. I was actually recording in Europe and England when I was 19 or 20."

In the process, Nauseef somehow managed to avoid being stereotyped as a particular *kind* of drummer. "It's been really good in that I've been able to play a lot of music—some straight-ahead rock 'n' roll stuff, some *really* outside stuff."

A potent influence on Nauseef's development—both musical and professional—has been German pianist/composer Joachim Kuhn. What might be termed the fateful meeting took place in Los Angeles. Nauseef, who already knew Kuhn's work from recordings, was in L.A. doing a session with bassist Tony Newton. As Nauseef tells it, "I said to him, 'You play with Joachim Kuhn, right?' and he said, 'Yeah.' I said, 'Man, if he's ever around, I'd like to meet him.'"

Newton responded with the information that Kuhn was in L.A. at that very moment, adding, "In fact, I'm doing a session tomorrow, and he'll be there. Come on down." At that session, Kuhn and Nauseef immediately hit it off. Later that day, the two of them and Newton went to a Hollywood rehearsal studio and played for several hours.

This meeting led to a drastic change in Nauseef's life. Although he had no complaints about the *amount* of work he was getting, he had become dissatisfied with the gigging and studio playing he was involved in. "I was doing a lot of different things," Nauseef explains, "but I was starting to get ideas about what I really wanted to do, as far as how to play and the things I wanted to write."

"I don't think I'm really a session player anyway. I really respect those people who can play Barbra Streisand in the morning and some heavy metal band at night. I think that's incredible, but I have a hard time doing that myself. I'd hear recordings of myself and think, 'God, that sounds uninspired'—uninspired to the point that I would put it under 'not happening' in my own book. I was very over-critical of myself, especially when I was younger."

Nauseef confessed his dissatisfaction to Joachim Kuhn. The pianist had already mentioned in casual conversation the level and diversity of musical activity in Hamburg, West Germany, where he lived. Now he suggested that Nauseef might consider coming to Hamburg. Nauseef's response

Nauseef

by Karen Pershing

was immediate. "I had nothing to lose then. I finished up the recording date and, whoosh, I was gone."

The move worked out well. Within a few weeks Nauseef was recording an album for RCA with Kiihn. Before long, Kuhn introduced Nauseef to Kurt Renker of CMP Records, a connection that was to launch Nauseef's career as a solo recording artist. "CMP should always be mentioned," Nauseef says, "not only because of what they do for music, but percussion music in particular." Indeed, the West German record label has been especially hospitable to percussionists of all stamps. Glen Velez, Repercussion Unit, John Bergamo, and Tri-lok Gurtu are only a sampling of the artists whose work CMP has made available to the record-buying public.

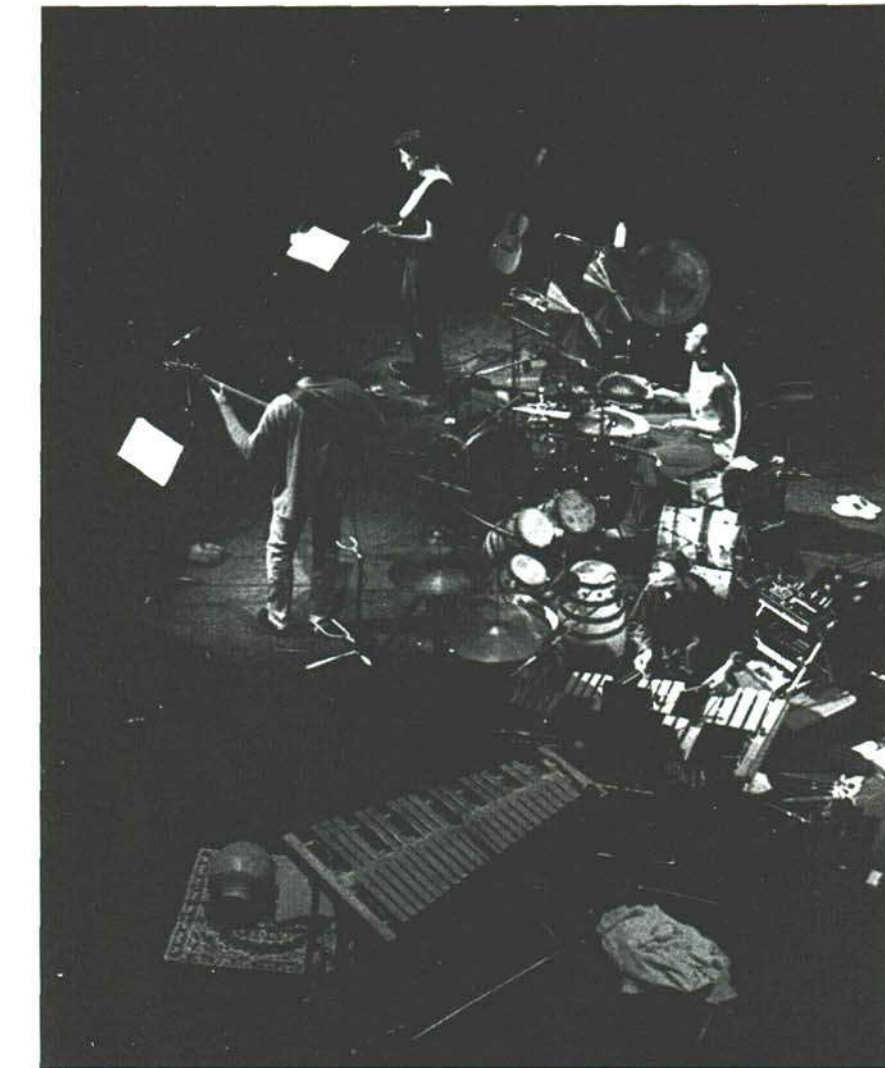
Nauseef's recording for the company has included not only three solo ventures, but work with Dark and with a group called Bracha ("brothers"). Nauseef once played with Bracha, but recently switched to acting as producer of the group's second album for CMP.

Complaints from musicians about the labels they record for are legion, but you will hear nothing but praise for CMP from Nauseef. "Always the best care is taken. That's because of Kurt Renker, who owns the label, and Walter Quintus, the engineer. He's brilliant. He's a great musician himself. Incredible ear—he won't let you get away with anything. I won't record with anybody else on my own music."

Having moved to Hamburg—which he now considers his home—Nauseef absorbed varied musical influences from Kuhn. "I just hung out with him all day. I'd get up in the morning, go over, hang out with him, and play and listen and eat and whatever we had to do.

"He would constantly bombard me with old records. He'd say, 'You have to listen to Coltrane at least a couple of times a day.' But he's into Shostakovich one minute and the next minute he's listening to Takemitsu. It's music every minute of the day."

Even though for the past six or seven years Nauseef has considered Hamburg his home, he has continued to make frequent visits to the U.S. One such visit led to an extended residency in California. Glen Velez, with whom Nauseef had studied, invited him to play on a presentation Velez did for the PAS convention in Ann Arbor, in 1984. After the performance, Nauseef was introduced to John Bergamo, who teaches at the California Institute of the Arts (CalArts), outside Los Angeles. Nauseef talks about that meeting with enthusiasm: "I had heard a lot about John, but I had never met



Dark: Mark Nauseef, drumset; Leonice Shinneman, percussion; Mark Sims, bass; Miroslav Tadic, guitar.

him. We're just talking like crazy. He's *such* a beautiful guy. And then I said, 'Hey, is it true that the Ladzekpo brothers are there [at CalArts]?' I'd read articles by them. He said, 'Yeah, and Pakchokro [Javanese gamelan master K.R.T. Wasitodinigrat] is there, and Taranath Rao is teaching paka-waj and tabla.'

"I hadn't heard of Wenten [I Nyomen Wenten, who teaches Balinese gamelan at CalArts]," Nauseef continues, "but John told me about him. And I knew *he* was there, which was a real thing in itself. And I knew about Ed Mann being there. I mean, a drummer has to go to a place like that and at least hang out for a minute and see what's going on."

A week later, back in Europe, Nauseef called Bergamo. A scholarship was arranged

for Nauseef to come to CalArts for two years of study that proved to be an intense experience. "I just decided that when I went to CalArts, it was going to be like a monastery," Nauseef reminisces. "I was there all day, all night. I took everything I could possibly take—extra lessons, two lessons a week with all the teachers."

It was a period of constant immersion in music—not only practice and lessons, but playing in the African ensemble, taking tabla class, participating in both the Balinese and Javanese gamelans. "I was taking everything. I think it's the only way. It's a love, too. I hear that music, I want to *play*. I want to play African, I want to play Javanese. And then I met the teachers. The wisdom that comes out of them! And it's so much fun to be with them. My lessons

Photo by Fern Seiden

were always fun. And so I just bit off everything I could bite off."

In the meantime, Nauseef's wife was visiting occasionally from Hamburg. "My wife understood," Nauseef says gratefully. "What can I say? She understands that whole thing. She's not a musician, but she knows what it all means."

Nauseef immersed himself to the point that he turned down gigs that were offered him. "Jack Bruce called me to go to Israel, but I said, 'No, man. I gotta stay here.' Other people called me and said, 'What's going on?' and I said, 'I just have to do this now. I really have to.'"

The results of those two years of intense study have been extremely fruitful, in Nauseef's opinion. "Without even getting into the technical thing, it's made me more

solid in *my* music, the music that I feel. I have an idea in my head and I believe in it, because I've seen these very deep-rooted traditions of all these people. You see how they deal with their music and the respect they have for their culture. And to see how these people would approach music and be happy with their music helped me be happy with the music that comes out of me.

"And then, when you play in the gamelan, you get the sense of just playing your part and making that part make the big cogs in the wheel turn. Not having to improvise or create something immediately, or *try* things all the time, but just being happy with your part in that cog in a wheel—that was a great thing to learn."

From his Indian studies, Nauseef par-

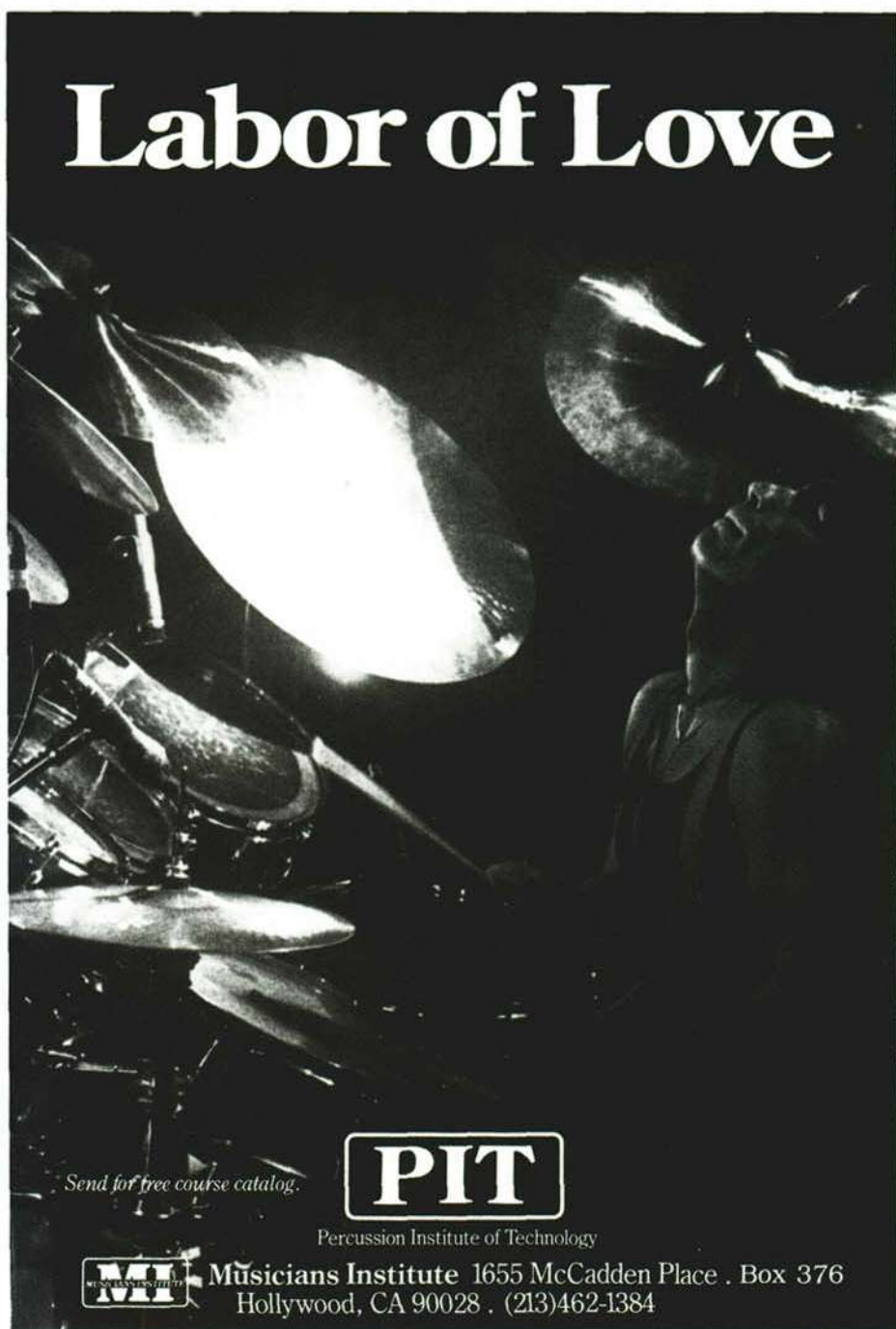
ticularly valued learning the recitation of rhythms. "To recite from memory long compositions over a certain number of beats made me have the rhythms more inside of me. Before, it was always like, here's the rhythm, either on the paper or at the end of the drumsticks. I think it gets your sense of swing happening more, too."

There is an argument, Nauseef points out, about whether or not Indian music is improvised. "People fight about that. Some say, 'No, Indian music's not improvised,' because it's not, in the sense that anything you play is all from this vocabulary. But how you put it together in a long composition gives you your chance to improvise. And to think about that, how to go for long distances, is good for the drumkit. If you're soloing over an ostinato or something, it's basically the same concept.

"When we work with things in the group [Dark] now, I'm sure there're things I wouldn't have done before I studied African music. I think just hearing that music all the time was important. I mean, even if you're not in the class, you're hearing it. These guys are burning all day. You just hear those things, against that bell pattern. On drumkit, I hear that stuff with my left hand and my legs against the cymbal. It's the same concept: times against each other." At times, during that period of study at CalArts, Nauseef would worry that his skills as a drummer were slipping, due to disuse: "I'd think, 'Hmm. How about that drumkit?' And then I would go to the drumkit and play for an hour, and it felt good. My hands were very loose from all the finger techniques that are involved in all these musics."

He suggests that every drummer learn some kind of hand drumming for the purpose of developing finger control, if for no other reason. "You know how they teach snare drum, and then you have finger control? I mean, that's some boring stuff. If you can do finger control playing a tambourine, making music, why not do it that way? Trilok Gurtu was always after me: 'Play hand drum. Play hand drum.'"

The group Dark had its genesis at CalArts. Originally, it consisted of singer Catherine Guard, bassist Mark Sims, and Nauseef and Leonice Shinneman on an array of percussion and electronic instruments. The group developed after Nauseef met Shinneman, a CalArts graduate who is known around the area for his superlative Indian and African drumming and as the inventor/manufacture of percussion accessories—the *Monster Chop* and a combined bow/mallet, among other items. "I had heard about him a lot," says Nauseef. "I found out he built all the drums they use in the African ensemble, and I knew about all the things he'd made. A guy that I knew here called him up and we met. We'd talk and hang out. We really hadn't done any playing yet. Then I was away for a little while, and I thought about the players I had met that I really liked and who had these real extended vocabularies. So I just




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approached them and said, 'Let's play!'

"We started meeting at Leonice's, just setting up all kinds of instruments, even instruments that we wouldn't normally play. I would be playing steel drums, and he used to play marimba. We had a lot of junk around, too, a lot of metal. Good-sounding junk. And Leonice had a couple of old Casio keyboards that he'd reworked, so we started dealing with electronics a little bit, too. We'd just try things and run tape all the time and listen back—basically, just to have fun."

The original concept was purely improvisational. "We stayed like that for a while. We decided we'd just have some fun and see what we naturally came up with, and it was *wild*. So we started meeting more, and the music was starting to develop. I was going to do another album for CMP, and I just talked to them about these people I had been playing with. So that's how the first record developed."

In its latest incarnation, Dark has changed slightly. Guitarist Miroslav Tadic has replaced Guard, and there is less reliance on improvisation. "It's pretty strict now," says Nauseef, "to the point that there's a lot of writing going on. Everybody's writing. And we've even been doing some compositions by other writers. Joachim Kuhn wrote a piece just recently that he sent over for us. Now we have to kind of balance it, because we could actually use some more gaps for improvising."

Asked about the difficulties of working

with another drummer, Nauseef replies, "The thing is, Leonice and I kind of function as one drummer—one percussion thing, as opposed to two trap drummers. In his kit, for instance, he has the body of a banjo that he uses for a snare drum, so it's like a piccolo snare kind of thing. And he uses some African drums he designed and built. I'll play more of the top side of things—the Western kit with cymbals—and frame drums—the Mongolian instruments and the Arabic drums. But when we're both sitting down, it would probably, in its basic sense, be like the Western trap kit, with this other kit of African and Indian drums."

"And then we do things with the hand drums. I'll use a Mongolian frame drum, and he'll use a small Indian drum. We do some things that aren't big percussion set-ups. But there are some things where it's both of us on these kits, with four limbs all going. I've played with other drummers and it takes a while to learn to stay out of each other's way, but we hit on it pretty quick. We have really different styles, but we're very sympathetic to each other's way of playing. To find another drummer that you can really connect with on all those different strata is really unusual."

On Dark's most recent CMP recording, *Tamna Voda*, the basic group is augmented by guitarist David Torn and L. Shankar, a South Indian violinist who played with John McLaughlin's Shakti.

Asked about his plans and goals for the future, Nauseef says, "I just hope there's

more of what I'm doing now. I hope to work more with Joachim. We've been talking about working together again, maybe even doing a record next year. And I'll always be studying, within the framework of trying to make my own music. I'm happy with where my composition is going."

He pauses for thought. "When I hear myself on a recording, I always think that I could be more honest. I think that a drummer at the highest level is the guy that is just trying to make the time move and everything else is *gone*. He's not thinking, 'I'm the greatest drummer and this is *bad*, man.' The only thing you can really opt for is to be very true and very honest to the music."

"Sometimes when I hear something I've played, some kind of lick that does not belong, I think, 'Why did I play that? Why was it necessary?' Of course, you want to push yourself and your intellect and your abilities, but there are those players, the artists at the highest level—like Bob Becker, Glen Velez—and everything they do is so *fine*. They're not throwing in anything extra. And it's fun. They're laughing while they're doing it."

He sums it up by saying, "Maybe someday I'll be happy with just making the music happen. Every now and then, when I hear myself play, I get a hint of it. *That's* where I'm going. I don't know if I'll ever get there, but," he laughs, "that's my goal."



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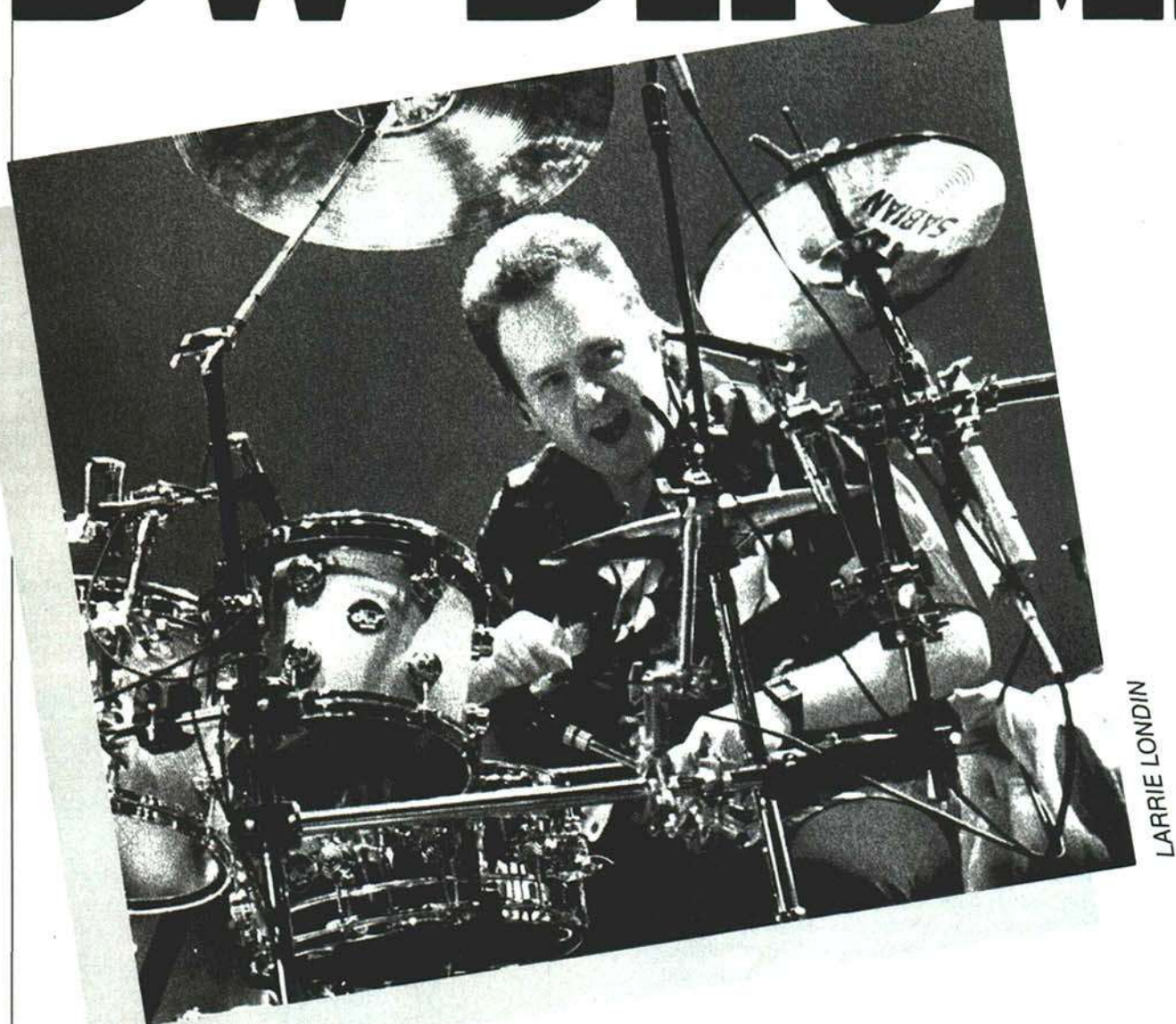
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The Drummer/Conductor Relationship

In my last article, I discussed the roles played by both the drummer and the conductor in a musical show situation. I also discussed how important it is for each to communicate with the other about the various problems that can come up in the score. In this article, I would like to discuss another element of that communication: interpreting conductors' styles and techniques. These will vary, just as drummers' styles and techniques do. Interpreting a conductor's style correctly and understanding his or her technique is extremely important. Here are some basic technical rules you need to know.

Before conducting the downbeat, the conductor will always give you a preparation beat in the tempo you are about to play. This lets you know how fast the tempo will be. When a change in dynamic levels is called for, a conductor will usually signal you to bring it up or down with an obvious hand signal. Concerning vamps (one bar repeated over and over), the conductor will give you a downbeat with the hand that is not conducting (usually the left hand), telling you to stop repeating and go on to the next bar.

Different time signatures have different conducting patterns. Shown below are a few basic ones.

With meters such as 2/4 or 3/4, if the tempo is very fast, the conductor might choose to conduct it "in one." In other words, he might only conduct the first beat of each bar. Similarly, in a meter such as 5/4, the conductor might choose to only conduct two beats of the measure. If it is being subdivided into "two plus three," he will conduct beats 1 and 3; if it is being subdivided into "three plus two," he will conduct beats 1 and 4. The pattern will resemble the 2/4 pattern.

As far as interpreting the conductor's style is concerned, here are some examples of the types of situations that might come up:

Some conductors conduct every beat. With this style, you always have to keep your eyes on the conductor and keep the time feel smooth. This is similar to playing with a click track in that you must follow the conductor's time.

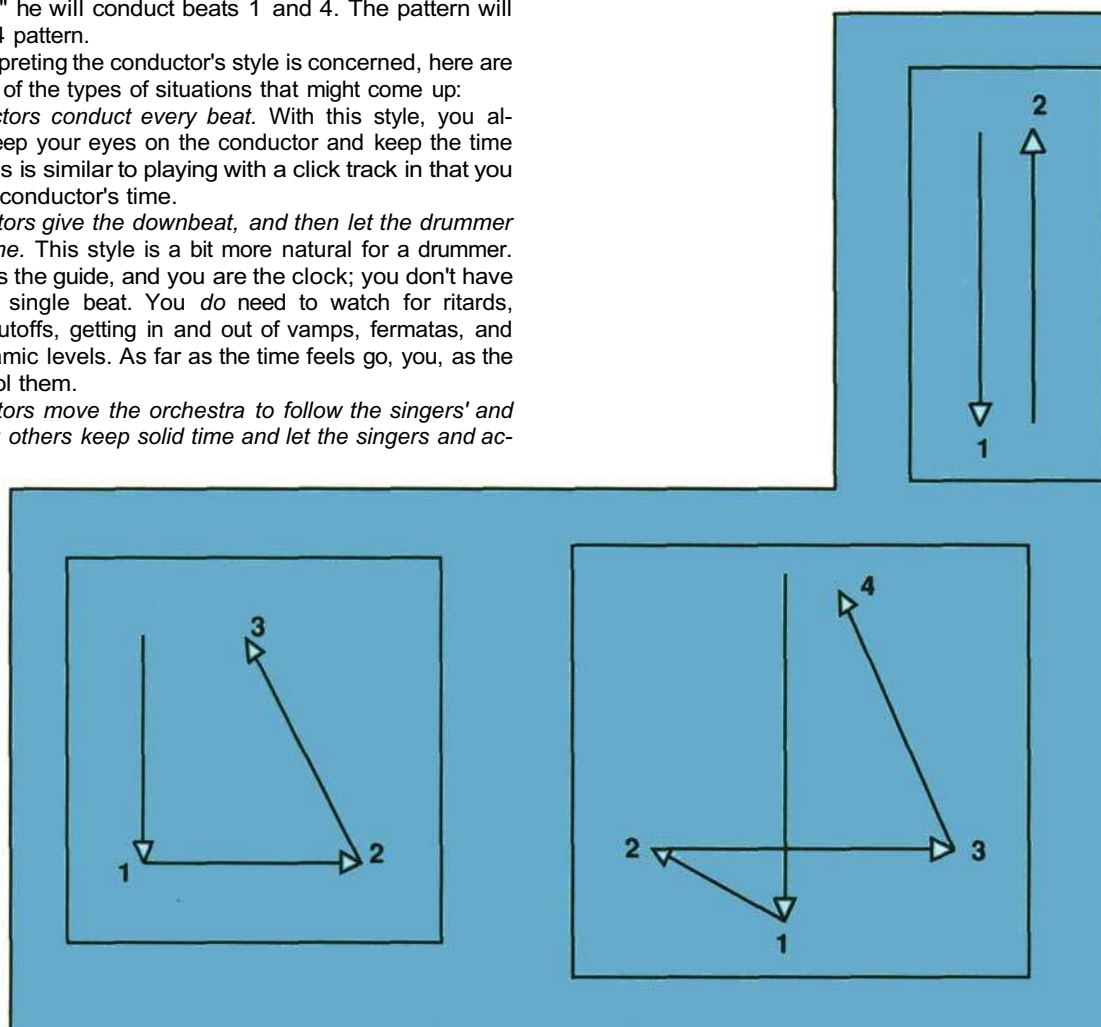
Some conductors give the downbeat, and then let the drummer lay down the time. This style is a bit more natural for a drummer. The conductor is the guide, and you are the clock; you don't have to watch every single beat. You do need to watch for ritards, accelerandos, cutoffs, getting in and out of vamps, fermatas, and changes in dynamic levels. As far as the time feels go, you, as the drummer, control them.

Some conductors move the orchestra to follow the singers' and actors' phrasing; others keep solid time and let the singers and ac-

tors follow the band. The latter technique is very straightforward; you start a tempo and keep it there. The stage follows the pit. However, the first technique—moving phrases—is very common in a theatrical setting. It is done for a number of reasons: to keep the pacing of the show faster or slower, for technical reasons like accommodating lighting or scenery, or sometimes to follow singers who do it naturally for emotional impact. The key to moving phrases or adjusting tempos is not to jolt it, but rather to do it smoothly over the span of a couple of beats.

Some conductors' downbeats are very sharp, and the orchestra interprets the beat just as it comes down. Other conductors' downbeats come down and the orchestra plays a little late, almost on the upstroke. This is common in the symphonic orchestra setting. Conductors use this technique to move the band and keep it from dragging. Sometimes it happens when it's not supposed to happen. (The band could be lazy or the conductor could be rushing!) Problems like these almost always come up while doing a show. The best solution to this problem, once again, is communication. Make sure you are interpreting the conductor correctly and that you both feel comfortable. Ask the conductor what he or she wants from you.

At *La Cage Aux Folles*, Don Pippin always talked to me about moving phrases or handing the tempo to me. He would also talk to me if an understudy was going to be on, because when an under-



by Ray Marchica

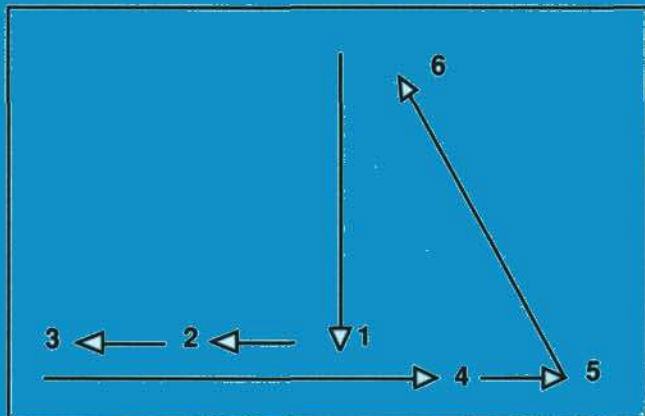
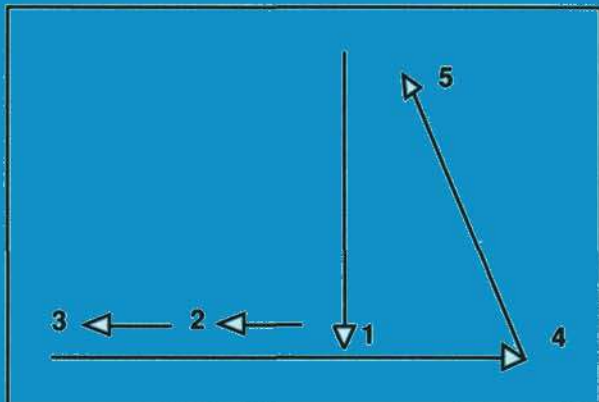
Relationship: Part 2

study is on you can always expect the unexpected. At *Starlight Express*, current conductors Jay Alger and Jan Rosenberg constantly talk to me about tempo problems with the singers and dancers because of the technical complexities of the show.

In the same way conductors can talk to you about their problems, you can talk to them about yours. For example, "The band doesn't seem to be playing on top of it enough at bar 20. We both need to push it some more," or "I'm having trouble getting into that new vamp. Can you give me a bigger downbeat going into it?" Again, the solution is to communicate!

Other problems that might come up in a show are discrepancies in tempos between the cast and orchestra. Dancers are extremely sensitive to tempos. I cannot tell you how many times people in a cast have come up to me and complained about tempos from the orchestra. If that happens to you, you need to explain as tactfully as possible that the conductor is setting the tempos. As a drummer, it's good to know what singers and dancers feel comfortable with, but setting and changing tempos is the conductor's responsibility. One thing I would suggest (in the interest of employment security) is never to purposely play a different tempo than that of the conductor.

Finally, remember to keep your relationship with the conductor open. Don't be afraid to discuss anything with him or her. You are a team. *Stay with the stick!*



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Alan Kerr backstage, prior to starting his weight-loss program.



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Alan Kerr is a Nashville-based drummer with extensive experience in recording, television work, and touring. He's played behind some of country music's top artists, including Roy Clark and Glen Campbell, as well as rock and R&B stars such as Ray Charles, Carl Perkins, and Gladys Knight & The Pips. Since 1981, he has been the drummer in C&W superstar Ronnie Milsap's touring band.

However, until recently, Alan had a serious weight problem, causing or aggravating other health problems. Alan was fortunate enough to find a program that was successful in helping him overcome his problems, and in the following article, he shares his experience in the hope that other drummers with similar conditions might benefit.

I had pretty much given up on the idea of wearing anything other than "big and tall" clothes or seeing my belt buckle (at least while it was around my waist). One day at the bookstore (while looking for a *Modern Drummer*), I picked up a copy of *Men's Health* magazine. I was not thinking of my health at the time, but for some reason I purchased the magazine and read an article that really stood out. It was about a man named Bill Anderson, who is director of Pro*Health Center in Monson, Massachusetts. He also created the program that I eventually went on, called "The Secrets of Permanent Weight Loss."

At the age of 33, Bill weighed 325 pounds. He was smoking five packs of cigarettes a day and had a long list of serious health problems. He developed his weight-loss program partially from his background in psychology and partly from his business of many years: training and motivating salesmen.

He lost 140 pounds, quit smoking, and has maintained his success for close to three years now. He put his successful formula together and started

Pro*Health Centers. At first he was instructing on a one-to-one basis, but he's now also teaching in corporate seminars. He has a long list of success stories, mine being one of them.

I was facing some major health problems myself, and after a complete physical about a year and a half ago, I found out I needed to do something. I had Type II diabetes (which can be controlled with diet and weight loss) and very high cholesterol levels. I had quit smoking the year before, but had not done anything about the weight. I weighed in at 325 pounds, and with my hard style of playing, I was putting an enormous amount of strain on my heart.

To play drums you need a strong cardiovascular system and good muscle structure to maintain stamina. I had very little of either. I clearly needed help in order to avoid a short career.

I've been on a lot of diets, all with only temporary success. I knew deep down inside it was going to take more than pushing away from the table, more than grapefruit overload or any number of "surefire" weight-loss schemes. I talked to Bill Anderson at Pro*Health and found myself ordering his program.

The program gave me the tools and knowledge I needed to establish new and healthy eating and exercise habits. I started by counting the calories of everything I ate and writing them in a journal. After eight months of that, I was beginning to be responsible for my eating.

I then started using some of the unique psychological techniques the program teaches. My most powerful tool, I discovered, was my subconscious mind. It's like a very powerful computer that can be programmed to bring about what your conscious mind can conceive and believe. I started using "positive affirmations." For example, I have signs in my house that state my goal weight and the specific day I

will reach that stated weight. I give my subconscious mind specific goals to start putting into action. I do this several times a day, and it has become a part of my true beliefs. If I feel insecure, I glance at a sign that reads: "I am a secure person." By affirming a positive statement when you feel something negative (that normally might make you eat), you eventually establish new positive habits.

I was then introduced to "Truthful Associations," another one of the techniques. As an example, go back to when you were in grade school: You get home after a rough day of class. Your mom sees that you're bummed out and gives you a big slice of cake and a glass of milk. She also comforts you and makes you feel secure. The brain associates very positive things with that and stores it away. Somewhere along the line I substituted food for security and self-esteem. Overeating became a part of my growing up.

In order to overcome this food-equals-comfort conditioning, you learn to associate proper eating with positive things and overeating with negative things. The positive eventually wins out. For example, if I get to the end of the day, add up my calories, and find that I have stayed within my limits, I give myself a pat on the back or some kind of positive statement. I have one affirmation sign that reads: "Proper eating makes me feel great." The signs may sound a little silly, but they work. Just take a look at the success of commercial signs all around that say: "All-you-can-eat breakfast, all-you-can-eat lunch." We are encouraged to overeat from all angles.

Another technique I use is "Creative Visualization." I use my imagination and run movies in my mind of being thin and fit, or see myself happy on a beach in a new bathing suit. This technique gives your subconscious mind clear, precise pictures to help it carry out your goals.

I'm now no longer on a diet. I use good, basic nutrition thinking, and no longer bombard myself with guilt if I have a bag of M&M's. I just note that a small bag has 260 calories, and add that to my list of calories for the day. I don't do that often, however, mainly because my body is not a garbage can, and I don't throw garbage in it. I now have another sign that says: "Overeating is poison to my temple."

I've become an avid label reader. I want to know calorie content, sodium level, fat content, and just exactly what is in a product. I'm eating now the way I'll eat the rest of my life.

After about 40 pounds of weight loss, I knew I needed to start some kind of exer-

Up

by Alan Kerr

cise program. Being a drummer, I wanted to pick an exercise that would be easy on my knees and ankles. I chose walking as my main exercise, and started by walking around the block in my neighborhood. At first I could barely do a mile at a medium pace. But I've since gotten into power-walking. I can now cover up to four miles in under an hour, with five pounds of hand weights on each hand. I have developed some great stamina, and all the energy I need for Ronnie Milsap's energetic show.

I can set my drums closer in to me now. That may sound strange, but I had so much weight around my midsection that I couldn't get my arms close to my sides. I don't have to throw my sticks at my cymbals and drums, and I no longer have to put the arm rests up when we fly. I can actually put my arms on them.

The human body has an amazing power to respond to a positive mental change. It can correct old bad habits, and heal itself to a new, healthy state of being. One of the secrets is to use the power of your subconscious mind. I can honestly say that after a month on the program I knew I had the weight problem beaten; it was just a matter of my body catching up. I have to stop, though, and give my wife Lisa a lot of love and thanks for her support and encouragement. She was a constant source of inspiration.

I searched for a long time to find the answer to my weight problem, yet I seemed to find it when I least expected it. It takes a little more than the 12 tapes in this program to be successful. It also takes a large dose of human spirit, and a sincere desire to take the weight off for good. It has become a new way of life for me, and at my present weight of 225 pounds, a wonderful one at that.

It's inspiring to see how musicians are becoming so health-conscious. I see them jogging after soundchecks, or they join me for some power-walking. Musicians in general are dispelling that stereotyped image of our "wild lifestyle." I truly hope this article can help and maybe inspire some of you out there. Losing weight can be accomplished if you lose the old habits with it. If you are interested in this program and have any questions, or want to go on it, drop me a line; I can help you with any of it.

I'm really looking forward to seeing some of you drummers out there. If you happen to catch our show, come up and say hi. I'd love to meet you.



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Korg DRM-1 Digital



This is not going to be your standard review of a new electronic item, for two reasons. First, the Korg *DRM-1 Digital Rhythm Module* is not really new; it was introduced at the 1988 NAMM Winter Market, making it about a year old. Second, I am by no means an expert in the field of electronics. I am, in fact, the barest novice. But that's the major reason for my doing this review in the first place. Sound confusing? Let me explain.

When I first received some literature on the *DRM-1* in the fall of 1987, it seemed to be the perfect item for a drummer like me: a combination unit, designed to offer many of the functions of several different devices all rolled into one: electronic drum brain/sound source, pad-to-MIDI converter, sequencer, and even (to a small extent) a digital delay unit. Presented in a single rack space package at a price that was not too daunting, the *DRM-1* seemed to offer the perfect solution to the drummer facing the problem of how to "break into" electronics.

This impression was reinforced when I went out to the NAMM show and spoke with Korg's demonstration artist, Tom Oldakowski. He was able to show me how many functions the unit could perform, and yet how effective it was at providing only as much as a drummer might need. In other words, this was (apparently) an electronic device that a novice drummer could "grow with" as his or her expertise and needs increased.

With all that in mind, I obtained a unit

for testing, and set to work learning the basics of how to use it. My feeling was that if I could make the *DRM-1* serve my needs without my having to be a computer engineer first, I could then recommend it to other drummers like myself. Those of you who are already whiz kids when it comes to anything with pushbuttons on it may wish to read further to gain some insight into what those of us who *aren't* are up against.

Let me put my conclusions at the beginning, just so any comments I make later will create no misunderstanding. The answer to my initial question ("Is the *DRM-1* useful as a break-in device for novices?") is definitely "Yes." Based on its myriad functions, its compact size, and its reasonable price, the *DRM-1* seems to be an excellent place to begin. Each of its function areas have some limitations, as one would expect in a moderately priced electronic device. But since the skills level of the type of user that I represent is equally limited (if not more so), this really isn't a disadvantage. The *DRM-1* is a jack-of-all-trades, rather than a highly sophisticated device designed to perform any one function. And it does offer some options that make it almost state-of-the-art in a few areas. As such, it lends itself well to experimentation and self-education by the novice, and to multiple-application usefulness for a more skilled performer who requires versatility in an electronic unit.

With all of the above out of the way, let me get into some of the details that I think

are pertinent about the *DRM-1*. Again, I am not going to attempt to tell you everything about it, exactly how to use it, or how it works. I've spent quite a bit of time with it, and am still learning some of its finer nuances. But I can tell you some of the outstanding points—both positive and negative—that I discovered during my testing.

Basic Description

As I said earlier, the *DRM-1* is a single rack space unit, which makes it very compact. (This compactness is based on the fact that virtually all controlling and programming is done from a remote control unit crammed with pushbuttons. But more about that later.) The front panel of the unit contains a headphone jack, an output level dial, four sound card slots (one accepts either RAM or ROM cards, the other three accept ROM cards only), an LCD display that gives all programming and performance data, an on/off switch for the remote control, and the power switch for the unit. The rear panel features the AC power cord jack, MIDI THRU, OUT, and IN ports, a contrast knob for the LCD display, two footswitch jacks, a foot controller jack, seven input jacks for connecting drumpads and other signal-generating audio equipment, right and left stereo output jacks (the "right" jack is used for mono), and eight individual output jacks.

Functions

In terms of working as a sound source, the *DRM-1* offers 23 digitally recorded onboard "timbres," including familiar drumkit, cymbal, and percussion sounds. In addition, the card slots allow access to Korg's fairly extensive library of sounds for the *DDD-1* and *DDD-5* drum machines. The internal sounds are marginal to adequate in quality, with some quite a bit better than others. It's important to remember, however, that the outboard sound gear that you run this unit through will make a tremendous difference. I had occasion to test it both with headphones and through a substantial P.A. system, with and without processing. The basic sounds, through the headphones, were not impressive. They improved dramatically when run through the P.A. system, however—even with no processing. Power and speaker size, along with room ambience, make an important contribution to the quality of the sounds. When I added a bit of reverb to the sounds, and tweaked a graphic EQ just the tiniest bit, the sounds became very impressive, indeed. Considering that almost anyone using the *DRM-1* in either a live perform-

Rhythm Module

ance or home recording situation is likely to have at least a reverb or delay unit to put its sounds through, I can safely say that the onboard sounds can be *made* quite useful.

The seven drumpad inputs limit the size of the manually playable "drumkit" that you can create (assuming that you are using the *DRM-1* exclusively). But each pad can be assigned a "Main" and a "Sub" voice (selected by the velocity with which the pad is struck), allowing for up to 14 total sounds in a given "kit." This feature is especially useful for combining ride and crash cymbal, high and low timbale, or open and closed hi-hat sounds on one pad. Sounds may be layered and blended to create the final sound from any pad; the voicing capacity for simultaneous output is 12 notes.

The *DRM-1*'s sequencer employs a real-time input system, so that you can save rhythm patterns easily. These can then be overdubbed, edited, and adjusted in terms of tempo, resolution, etc. There is a bit of difficulty involved with the resolution, mainly in terms of how it is described. Everything is based on a quarter-note beat pulse, so if you indicate 1/2 as your resolution, you aren't bringing the minimum definable timing to the closest half note, but rather to the closest 8th note. This gets a bit tricky until you figure out the system. As with any sequencer, using a low resolution can result in slightly irregular patterns being "jerked into" correct time, with the alteration readily audible. Higher resolution provides more accurate representation of the patterns played, but also allows inconsistencies of time to come through. The Sequencer function also includes a metronome for playing against, and the ability to adjust the playback tempo after the pattern has been played.

Editing the patterns played into the Sequencer can be done by overdubbing, or by "Erase" or "Delete" commands. The distinction took me a while to understand. Erasing elements of a pattern leaves a blank space or "rest" in that portion of the pattern, into which a correction can be inserted. Deleting elements of a pattern literally removes everything from that point, and connects what went before to what came after. This is a useful command, since the "Record" command starts instantly, and gives you no introductory metronome counts before a pattern starts recording. Consequently, it is always necessary to go back and remove those introductory beats via the "Delete" command.

The *DRM-1* is not, strictly speaking, a pad-to-MIDI converter. However, all its functions are MIDI compatible, and as such

pad-activated data can be transmitted to other MIDI sound sources via NOTE ON and NOTE OFF messages. The Sequencer can also be used to control other MIDI sound sources during playback. I am not involved in MIDI operations, and did not test this unit in conjunction with any MIDI equipment. But I can say that the functions detailed in the MIDI-related instructions throughout the manual indicate that the *DRM-1* has the capability to interact with any piece of MIDI equipment in a manner consistent with professional requirements and standards. I suggest that, if you are heavily into MIDI hookups, you should see a qualified dealer or get in touch with Korg directly for further information on that aspect of the *DRM-1*, to make sure it will be applicable for your purposes. The beauty of the unit, to me, is that all this MIDI capability is already there, waiting for drummers who—like me—have yet to need it.

I mentioned that the *DRM-1* functions as a delay unit to a small degree. That falls into the tuning parameters on each voice. There is a "Delay" feature that can be applied to any sound, but it's only marginally effective on some sounds, while being almost totally useless on others. Do not plan to rely on the "Delay" feature to give your sounds added depth or presence; you'll still need an outboard delay unit.

The Manual

In a nutshell, the manual that came with our test *DRM-1* was something less than helpful. It assumed a substantial amount of foreknowledge of electronics terminology and concepts, and no glossary was provided. In addition, the sequence of instructions was laid out in a very illogical order. For example, the "Getting Started" section began by telling you how to obtain a sequenced demo program of all the onboard sounds. The next few paragraphs discussed how to patch in drumpads or a MIDI keyboard for manual playing. Then the next section explained how to do a "System Reset," and only in the fine print told you that doing so deletes all data for the *DRM-1*'s samples. So if you had been following along and doing each operation, you would have deleted the onboard sounds demo before you realized what you'd done! I know I did.

In some instances, poor translation and/or copy-editing made the instructions vague or even misleading. This is by no means unusual when manuals are prepared in Japan and translated literally by Japanese editors into English (as many that come with Japanese-made products are). I have been informed by Korg that new manuals

are being prepared. I hope that these will be written and edited in the U.S. for distribution in the U.S. market; that would go a long way toward making the *DRM-1* an even more appealing and useful product.

Getting Operational

Even given the problems with the manual, it is possible to wade through it and get yourself operational. Unfortunately, I found the greatest problems in what I would consider the beginning stages of using the *DRM-1*, namely, getting the sounds up and assigned to pads. That's because the manual approaches the subject from the following sequence: (1) establish and name a "Setting" (what you or I might call a "drumkit"), (2) select the "Voices" that will make up that "Setting," (3) assign the "Voices" to the various drumpads connected to the *DRM-1*, and (4) tune those "Voices," including adjustments to pitch, decay, output level, output panning and jack assignment, and other parameters.

I would have preferred a sequence that would be a bit more drum-oriented: (1) Select a pad, (2) select a "Voice," (3) tune that "Voice," (4) move on to the next pad and continue until all the pads are fitted with the desired voices, duly modified, (5) group all the pads (or all the voices) into a drumkit, and take it from there. This may seem nit-picky, but when one is faced with a seemingly illogical sequence of events, it becomes harder to grasp the concepts that are being explained.

The insertion of MIDI function explanations at various points throughout the manual—rather than in a separate section—is a judgment call on Korg's part. For those who would be working in MIDI right off the bat, I suppose it would be logical to explain how a MIDI system would apply to each of the *DRM-1*'s operations as that operation is outlined. However, since I was trying to set up a pad-activated system as a starting point, and was not concerned with MIDI, I found it confusing and distracting to have these MIDI-related sections to skip over constantly. The flow of instructional material was interrupted, and sometimes it was difficult to find the exact point at which to pick up. I would suggest that a separate section on MIDI functions, referenced for each operation of the *DRM-1* to which they applied, would be a better way of presenting the information.

Once past the hurdle of establishing and assigning "Voices," however, I found the balance of the manual pretty straightforward. The tuning and editing of sounds was pretty easy to grasp, and the sequencing instructions were clear. Again, I'm not

going to try to summarize them for you here; suffice it to say that they are complete and allow you to gain mastery over the beast in short order. Making changes, adding and subtracting sounds, altering established patterns—in fact, most so-called "advanced" editing and programming steps come together pretty quickly, which is exactly what I was looking for in light of my "novice" point of view for this review. So while I was initially put off by the difficulty I had learning how to create and place the sounds I wanted, I was pleasantly surprised at how easy it was to work with those sounds once I had them.

The Remote Control

We now come to the most important feature of the *DRM-1*: its remote control unit. This baby is both a blessing and a curse, since it controls virtually everything that the *DRM-1* does. It is small, portable, and easy to handle, but its very compactness requires that many of the *DRM-1*s functions be controlled by a somewhat complicated sequence of button-pushing. As long as I had the manual in front of me during the programming stages, I was alright. And after a certain length of time, I found that I had many of the basic button-pushing sequences committed to memory. But I tend to think that it would take a lot of working with this unit, full-time, before one

could memorize *all* the sequences of events necessary to do *everything* one wanted to do with the *DRM-1*. In the unit's defense, however, let me point out that most of the time-consuming chores involved with *any* sound source or sequencer take place ahead of the time when that unit must perform. That is to say, you're not likely to be establishing sounds or editing patterns while on a gig or while paying for studio time. Those tasks would be completed much earlier. The selection of "Settings" or playback of patterns on the *DRM-1* is limited to a very few buttons on the remote unit, making it much more practical at that time. And if a certain amount of difficulty involved with pushing very small buttons on a remote control unit while playing live occurs to you (as it did to me), let me point out that the footswitch jacks on the back of the *DRM-1* do provide for stepping through the 16 "Settings" without having to touch a button at all. In addition, a pad can also be programmed to act as the step-activator.

Playing devil's advocate with myself for a moment, I feel obligated to point out that the remote control unit operates on a radio frequency, and can be subject to interference. Since most drummers are going to be fairly close to their *DRM-1*s anyway (either seated at their drumkits or comfortably ensconced in their studios), I tend to think that the "convenience factor" of a wireless

control hookup is somewhat overestimated on Korg's part. In addition, it happens that all the control units operate on the same frequency; they are not individually adjustable. I shudder to think what might happen if a perverse drummer with his own *DRM-1* was sitting in the front row one night at another drummer's gig, ready to wipe his rival's programs clean with the press of a button.

Overall, let me reiterate that I really like the *DRM-1*. It meets all my current needs, has lots of "headroom" for meeting future needs as I develop them, and is both compact and affordable. (I keep saying that, so I should let you know that it lists for \$999.95. That isn't cheap, but it is highly competitive when compared to the combined prices that you'd pay for even moderately priced individual sound sources, sequencers, etc.) I still maintain that the manual should be totally rewritten so that an earthling can understand it, but perhaps Korg is already addressing that problem. I don't suggest that you run right out and buy a *DRM-1* on my say-so, but I earnestly recommend that you make an effort to check one out. It just might be the device that brings you into the electronic age.



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You Can Make Music

MD's 1989 Drum Product Consumers Poll

In MD's Tenth Anniversary issue [January 1986], we featured our first-ever *Drum Product Consumers Poll*. In it, we asked you to look back over the nine years that MD had been in existence, and evaluate the drum-related products that had been introduced and/or marketed during that time. We further asked for your opinions regarding the manufacturers of those products. The results were published in our June 1986 issue.

A lot has happened within the percussion-instrument manufacturing industry since January of 1986. Companies have been bought and sold, product lines have been introduced and discontinued, totally new types of products have been created and new companies have come into existence to market them, and some familiar names have come *back* onto the market after periods of absence.

With all this in mind, we thought it might be a good time to ask you—the consumers who ultimately buy and use the output of the percussion manufacturing industry—to once again state your preferences regarding the companies and products that you deal with. To that end, here is MD's 1989 *Drum Product Consumers Poll*.

On the next page you'll find the official ballot for the poll. There are various categories shown, and many have subsections applicable to different types of manufacturers. In the first three categories, those subsections include acoustic drum companies, cymbal companies, electronics companies (including both drum machine and electronic drumkit manufacturers), and accessory companies (including manufacturers of small hardware items, drumsticks and mallets, cases, and other miscellaneous equipment). A bit of explanation regarding all the categories is in order, so please take a moment to read the following instructions. Then, consider your answers based on your own opinion or personal experience—depending on the category.

1. *Most Innovative Company*. Since 1986, what company has consistently provided products demonstrating the best new

ideas? The key element to consider is functional value: What company produced products that were really both new *and* useful, as opposed to gimmicks or fads? Give us the name of the companies, but please also cite specific examples of the products produced by those companies that led you to vote for them.

2. *Best Quality And Craftsmanship*. Which companies do you think produce the most reliable and trouble-free products or equipment? Which companies demonstrate the greatest attention to quality control? Again, please cite specific reasons for your selections.

3. *Most Consumer/Service Oriented*. Which companies do you feel really have the best interests of the customer at heart? Which give the best warranty service, repairs, and replacements? Which have the quickest deliveries or turnaround time for servicing? Which offer the most information *before* the sale, in terms of easy-to-use catalogs, informative flyers, or other consumer-oriented literature? Please give us examples from your own experience.

4. *Most Interesting Ad/Marketing Campaign*. Manufacturers devote a great deal of time and effort (and no small amount of money) to their advertising. Much of the appeal of magazines like *Modern Drummer* is the amount of colorful and revealing ads depicting exciting percussion-related products. We'd like to know which company presented the ad that you found the most intriguing, exciting, original, etc. Whose ad particularly caught your attention? Whose ad gave you the incentive to actually go out and examine a product more closely? Please describe the particular ad, and give your reasons for choosing it.

5. *Most Valuable Product*. This is a tough category. We'd like to know what product, introduced

since January of 1986, has proven to be the most valuable to you. What product made your playing life easier, or offered you more musical creativity, or in some other way improved your situation more than any other? We're asking for the specific product, but please be sure to include the manufacturer's name and your reasons for choosing the product.

6. *Most Innovative And Influential Product*. This is another tough judgment call. In the past three years, the market has exploded with new products—some large, some small. What we're looking for here is that one product that was so original and so important that it demanded attention from both consumers and the rest of the industry as well. The product we're looking for must have been *completely new*—as opposed to a variation of an existing idea. Classic examples for products that would fit this category (introduced well *before* January of 1986) would include the plastic drumhead by Remo and the nylon-tipped stick by Calato.



Submitting Your Ballot

Please complete your ballot according to the instructions above. You may use the ballot page itself or a photocopy, if you prefer. Please submit only one ballot per person, and be sure to include your name and address where indicated. Mail your completed ballot to: Consumers Poll '89, *Modern Drummer* Magazine, 870 Pompton Avenue, Cedar Grove, New Jersey 07009.

All ballots must be postmarked no later than January 20, 1989.

The results of the poll will be published in the June, 1989 issue of

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Photo by Adam Budofsky

William

any way, simply because I was new. And some people didn't want to hear that. But Harry said, 'As long as I don't hear a beat drop and I can dance to it, then whatever you do is fine.'"

But despite Belafonte's easy manner, William still didn't have it terribly easy: "It was a very big change playing with Harry. You listen to Harry on records, and most people assume that it's a very easy gig, but it's not. It's a lot of rhythms that I thought I knew, and these guys from South Africa were showing me how it was supposed to be played. It was a ball-buster for the first week of that gig, because it was very last-minute. The drummer went back to school to get his masters, and I only had four days to rehearse a two-hour show, which included crashing the cymbals at Harry's jokes. I was playing with musicians who had been there ten years or more, and they've seen cats come and go. I sat in between the bass player and the percussionist, and the bass player would say, 'Calhoun, yo man, sit on it.' So I'd sit on it, and the conga player would say, 'Don't sit on it!'"

"So there I was," he continues, "ready to add some things like quarter-note triplets, and the band's turning around and looking at me like I'm crazy. Sooner or later everyone's attitudes changed, but it was hard; it was me against them. At sound check, I used to just play. Everyone else would just check their instruments and leave. I was like, 'Man, Harry allows us three or four hours of sound check. Let's play some *music*.' At first it was just me and the horn player, then the bass player and the keyboardist, and before you know it, we'd just jam for two and a half hours, which was great."

William's gig with Belafonte came about through an association with South African singer letta Mbulu, whom he played with during the summer before his last year at college. "She's like the Tania Maria of South Africa," he says. "That's her style—very heavy rhythms and a lot of odd times. She sings in different languages, and she scats. It was a great experience and a smoking band, and most of the rhythm section were from South Africa. Richard Cummings, who was the musical director for Belafonte, hooked me up with that gig. I had previously done a gig with a singer in Brooklyn, and Cummings, the bass player, and the percussionist were all with Harry at the time. They approached me, but I just thought they were telling me what they were doing. So I just said, 'Hey, that's great.' But they called me up, one thing led to another, and I eventually ended up playing

New York City may be the ultimate mecca for artistic expression in the world, but it is also probably the toughest to get noticed in. Yet many still take on the battle, often passing on safer, less challenging offers for the chance to have their own individual voice heard. William Calhoun, drummer for the New York band Living Colour, is certainly no stranger to this situation. Having toured the Midwest and Canada with Harry Belafonte, Calhoun found himself being offered a two-year touring contract, but instead joined guitarist and ex-Ronald Shannon Jackson sideman Vernon Reid in his relatively unknown, unsigned band. "The benefits were really good," says William of Belafonte's offer, "and I thought about it for three or four days. I could do that for two years, and be home for maybe two or three weeks out of the year. And then when the tour was over, I could wait for the phone to ring, or try to get on another tour."

"I felt that, as an individual, William Calhoun—rather than his bank account—could grow more in this project. I wanted to build something," he continues, "and I figured the best time to scramble and to try to make something is now, while I'm young. With Living Colour, I could have input, I could have tunes put into the pot, maybe start my own publishing company....So I figured I'd just roll the dice."

Living Colour is an aggressive rock band, closer in spirit to the roar of a Led Zeppelin or Run DMC than the lilt of a Harry Belafonte. But the Bronx-born-and-raised drummer easily adapts to many different styles—an important ability considering that Living Colour not only play songs in many diverse styles, but often bounce and mix genres *within* songs. William grew up in a neighborhood that hosted a number of funk bands, in a house where his older brothers

and sisters would listen to Miles Davis, the Ohio Players, and the Temptations on the same turntable. "On Sundays there was lots of Latin music played in the house," he recalls. "By the time I was old enough to buy records, I was listening to Mahavishnu. [laughs] My older brother played the drums, and Steve Jordan grew up in the neighborhood, so they'd get together in the basement and play. Since there were so many bands, our house was where all the bands in the neighborhood rehearsed. So I always knew who was burning and who was in what band. Most of the equipment stayed in the basement, so I got to go downstairs and dabble. My brother slowly got out of it, and the more time he wasn't playing, the more time I had to play."

Early in his high school years, William was enrolled in Drummers Collective as a present from his parents. It was here that he made what was to become one of the most important contacts in his drumming career, spending about two and a half years taking private lessons with Horacee Arnold. Calhoun describes Arnold as one of drumming's "unsung heroes." "He is a very strong part of my drumming experience, and he opened my eyes up to a lot of things—rudiments, reading, technique, *approach* especially. He knew I was into more than one style, though I think he kinda hoped I'd turn into Smitty Smith." [laughs]

The relative lack of freedom of the Belafonte gig eventually began to be a little constraining for the drummer. "Of course, it was easy sliding from Denver with Harry to playing at CBGB's [the center for underground rock music in New York City for the past decade]; it was like being let out of the house. Nothing personal about Harry's music, but sometimes I was just very hungry to come out and really stretch. Harry's gig was very difficult to stretch out on in

Calhoun

by Adam Budofsky

for Harry."

Mbulu often opened up for Belafonte in Las Vegas and Atlantic City, and William was asked to join her band at the African World Festival in Detroit. While he was still at school, he was also asked to join Belafonte in Germany, but he decided to finish his last semester. He kept in touch, though, and to his surprise, they called him back a few months after school ended. "I promised myself that I would have to get into a good playing situation within a year after I graduated from college," says William, "and Harry's gig helped a great deal."

"The weird thing," he continues, "was that I was with Vernon and Harry at the same time. And Harry was very cool about letting me do Vernon's thing in between his gig. As a matter of fact, when Living Colour had gigs in the city and I had days off from Harry, I flew back and forth at their expense, which I thought was very nice. He's just a really nice guy."

Living Colour's ideologies have attracted as much attention as their musicality. Vernon Reid has been outspoken for several years now about the misconceptions and prejudices that the record industry—and thus the public—have about black musicians. He and several musicians decided to do something about the situation, and established the Black Rock Coalition. The BRC was created as a sounding board for those with similar gripes, but also as a means to create more performing situations where black musicians could play without being stereotyped into certain, expected musical styles. Calhoun met Reid while trying to get his band at the time into the BRC. The two traded tapes, and soon after, Calhoun was sitting on the drum throne for Living Colour, and quite enjoying his newly found expressive freedoms.

"Everyone has their viewpoints in the BRC. I thought it was a great idea, because a lot of blacks as well as whites don't identify with blacks playing rock music. And it's not labeled 'Black Rock Coalition' because it's just black people who want to play rock; there are Orientals, blacks, whites, and Latins involved. There are a lot of people who just want to play what they want to play, but the industry labels scenes in general and just doesn't allow it."

Though Calhoun found much more freedom with his present band, it wasn't as if he were given free rein to do whatever he wanted: "I had to understand when I came into Living Colour that it was something that Vernon had wanted to get going for years. So I can understand his wanting to write a lot of the material. I totally understand it, and I am as happy as anybody else

that it's finally happening for him. I definitely want to get more tunes in the future, though; everyone in the band writes.

"When I first got into the band," he continues, "it was freer; I could fool around a little more with time and fills. But when labels came around, I had to clean that up a little bit. Vernon basically wanted a strong backbeat and for me to be able to handle the songs. J.T. Lewis, who was the drummer before me, had his own vision, and I just asked Vernon if he minded my doing things a different way. They tease me and call me 'The Jazz Musician.' [laughs] I love rock 'n' roll and all that, but I don't want to approach this band or this music with a 'rock 'n' roll' technique. One of the reasons I was picked to do certain shows when I was at Berklee is because of my style. I like to combine different styles, like Afro-Cuban, jazz, and Latin. Sometimes I get a vibe that people can't deal with that. But in this band it's cool; I just get teased about it. I just feel like it's my personality being put into the band."

A strong part of Calhoun's style is based on an updating of the ideas of his contemporaries.

"Elvin is my favorite drummer by far," he says. "As a kid I would go to the Vanguard every night; after a set I'd go back outside and get in line again. Of course there's also Max, Tony, Blakey, Philly Joe for his amazing brushwork, Papa Jo.... The whole element of jazz is to swing. Take a song like 'Cult Of Personality' [from *Vivid*]. That song could be played very stiff, but I decided to swing it, especially on the bridge, putting a sort of shuffle thing on the ride cymbal. That's one of the elements, even of big band, that made people dance. There weren't pop tunes in the '20s; people danced to big band and swing music. What I try to do is add that element."

"One of the great examples of that now is go-go music, which is finally starting to catch on. Go-go is a big thing in D.C. and in Philly; the rappers started doing it first. I had a friend in college who used to play

me these tapes. I'd play him a rap tape, and he'd say, 'Yeah, it's grooving, but the beat is *square*.' I thought, 'What's he talking about?' So one spring break I went down to stay with him, and we went to see EU and Rare Essence and all these great bands who totally blew me away. It's a totally different thing; the whole beat, the entire groove swung really hard."

Somewhere in between the classic styles of Roach and Blakey and the modern dance-oriented concerns of go-go and rap fall the stuttering grooves of some influential funk

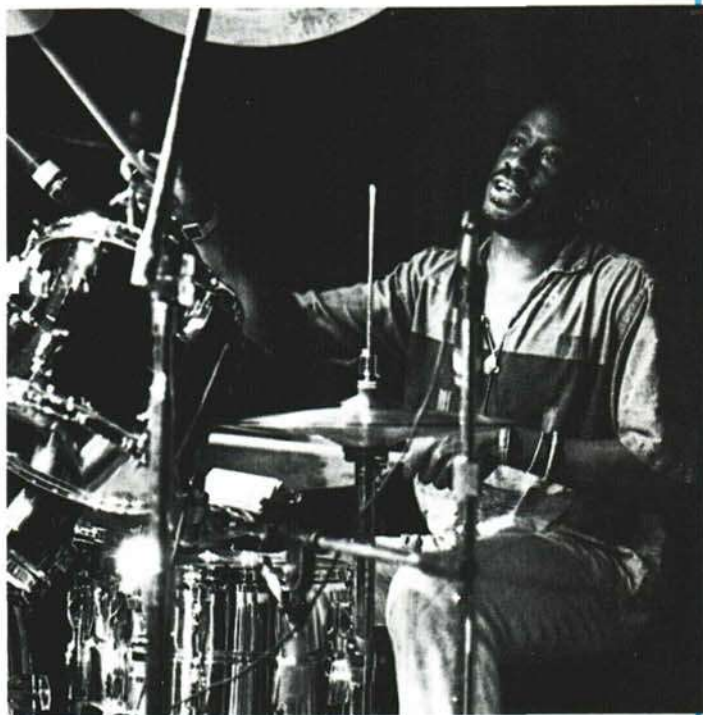


Photo by Adam Budofsky

drummers like Parliament Funkadelic's Jerome Bradley. Calhoun used to go see the band when they played Madison Square Garden, and he attributes some of his own nifty hi-hat work to Bradley. "He was such a heavy groover," Calhoun recalls. "I mean, Harvey Mason and Steve Ferrone groove, but Jerome had that dirty, basement, nasty home groove. And he was a cat who would always stick the hi-hat in, whether it was within a beat or in a fill. And I was always amazed by that, so I took that and tried to make it work for me. A lot of it is rudiments. Since the snare only has to hit on 2 and 4, you have a lot of time in between to color it without sounding like you're overplaying."

William gets a good opportunity to describe his drumming personality live during his solo. "I don't want to necessarily play any cliché thing or the latest licks in

my solos. As a matter of fact, I like to take it the other way. What I basically try to do is get into the history of drumming. I get away from the basic snare, hi-hat, bass thing and more into a cultural, African kind of thing. That's something that I try to incorporate into whatever style of music I'm playing, even when I'm playing at a wedding or something. I just have this thing with coloring and creating the music with the toms, without necessarily playing 2 and 4. And that comes from a lot of Max Roach, obviously. To me, Max is the master of that. He can literally play songs on his drumset—bridge, chorus, intro, whatever—and you can hear it all. So, not having a lot of time in my solo, I was trying to get that in—setting up a theme and building on it.

"Having a solo is not a normal kind of thing," he continues. "That was something I really had to speak on. I feel like this: The album is out, and the band is signed. There was a time when a show had to be a show, and that was it. As a matter of fact, it was like that for a long time. My friends would walk up to me on the street and say, 'Man, I don't know about this Vernon Reid thing. The guy's tryin' to hold you back. You can play more shit than that, man.' [laughs] But I knew what I had to do to get to this position in this band."

The business side of the music industry has historically been a source of tension for bands—new or established—and Living Colour is no exception. Since Vernon Reid's

name has been in the music press recently, both because of his activities with the BRC and his highly praised guitar playing, clubs and newspapers would sometimes pick up on his name, rather than the band's. So there was some concern by the rest of Living Colour as to how the public would perceive the other band members' creative input, never mind the business implications. "It was getting real funky at one point," explains Calhoun. "We all had to get our own attorneys, and I had to get one to represent the rest of the guys in the band. I know Vernon's attorneys, and they're good friends of mine. All that is fine and dandy, but when it comes down to business, everything has to be right. There's no harm to our friendship; it's just business. We did have to go through a bit of a knock-down drag-out thing—not because Vernon didn't want the band to be referred to as "Living Colour," but there are people who know the name "Vernon Reid," but not William Calhoun, [singer] Corey Glover, or [bassist] Muzz Skillings. It was weird coming to some gigs and seeing Vernon's name—period. I would tease him and ask him if it was a solo acoustic guitar show."

But despite any questions about what the band was called, Living Colour continued to put on scorching live shows, one of which particularly impressed none other than Mick Jagger and Jeff Beck, who happened to be in the audience one night at CBGB's. William tells the story: "I didn't

know about their coming to see us at CB's until the next day. We were driving in my car and Vernon goes, 'Jeff Beck and Mick Jagger really dug your drumming.' And I said, 'Yeah? When did they get a tape?' [laughs] And he said, 'They were there last night.' I was really pissed off, because I'm a Jeff Beck fan; I think I have every record he's ever released. Jagger was really blown away, and asked what we were doing. We told him that we were struggling to get a deal, because a lot of labels were saying that we were just a jam session, and that we weren't real serious. He couldn't believe it. So he said, 'Give me a tape of the show, and I'll pick out two songs and produce them. If that doesn't get you a deal, I don't know what will.' So he went off to England, came back, and we ran into him on the street. He asked us what was going on, and we told him we still weren't signed. He was like, 'I can't believe this.'"

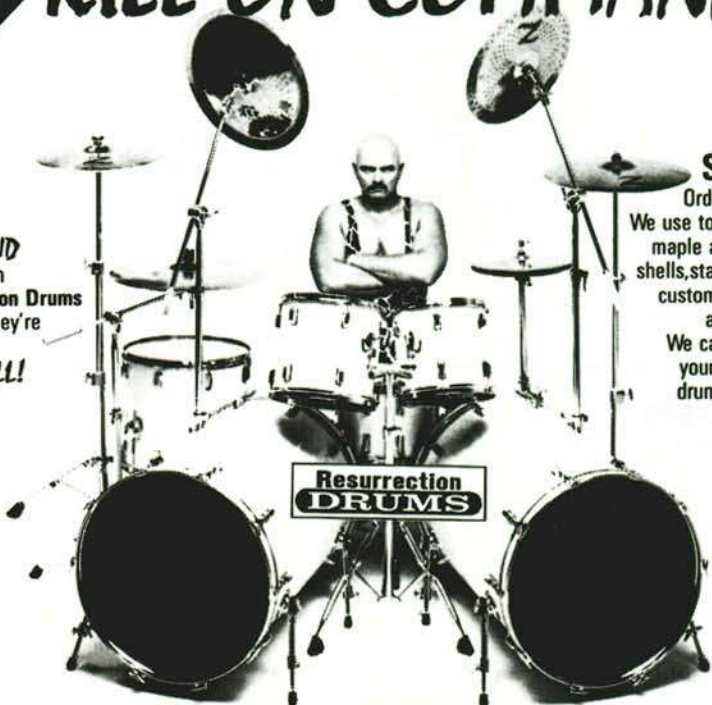
Eventually, though, the two tracks that Jagger produced, "Glamour Boys" and "Which Way To America?", caught the ears of Epic records, who have since released the band's first album, *Vivid*, to favorable reviews in *Rolling Stone* and *Musician* magazines, among others. *Vivid* was produced by Ed Stasium, whose credits include Mick Jagger, Talking Heads, Gladys Knight & The Pips, and Julian Cope. "Ed is really great," says William. "If I were doing a record tomorrow, I'd call him. The drum sounds are really killing on the record. The best thing about that whole session was that Ed was like, 'Just play; the drums sound fine—no tape.' I try to approach any recording session with an open mind; I don't want to say, 'Look, man, this is the kind of mic' I want on my kick drum.'"

As a recording engineering major in college, William gained valuable experience in the studio, which helped a lot when it came time to record *Vivid*. "I had a lot of experience before with click tracks," he says. "I just used a cowbell or a hi-hat or tambourine sound for the album. As long as I get something I can lock in with, it's really no problem. As a matter of fact, after the first couple of bars, I really just ignored it. You know you're really on it when you don't hear the cowbell. That allows you to play in between, to play around with time."

Right now, William Calhoun is really enjoying his role in Living Colour, whether or not people are immediately ready to deal with an all-black, rock 'n' roll (make no mistake) band. "This particular band is something that I really wanted to do. It was easy to adapt to, because I really like rock 'n' roll; I love many different types of music. We've played for audiences who were totally in awe, who didn't know our reputation—Vernon playing with a wah-wah, etc. And a lot of people will look at this band and say, 'What is this?' Some people take this project in the wrong manner. It's not a revenge kind of band. People just really have to listen to the music and to the words. We're really just trying to express ourselves."

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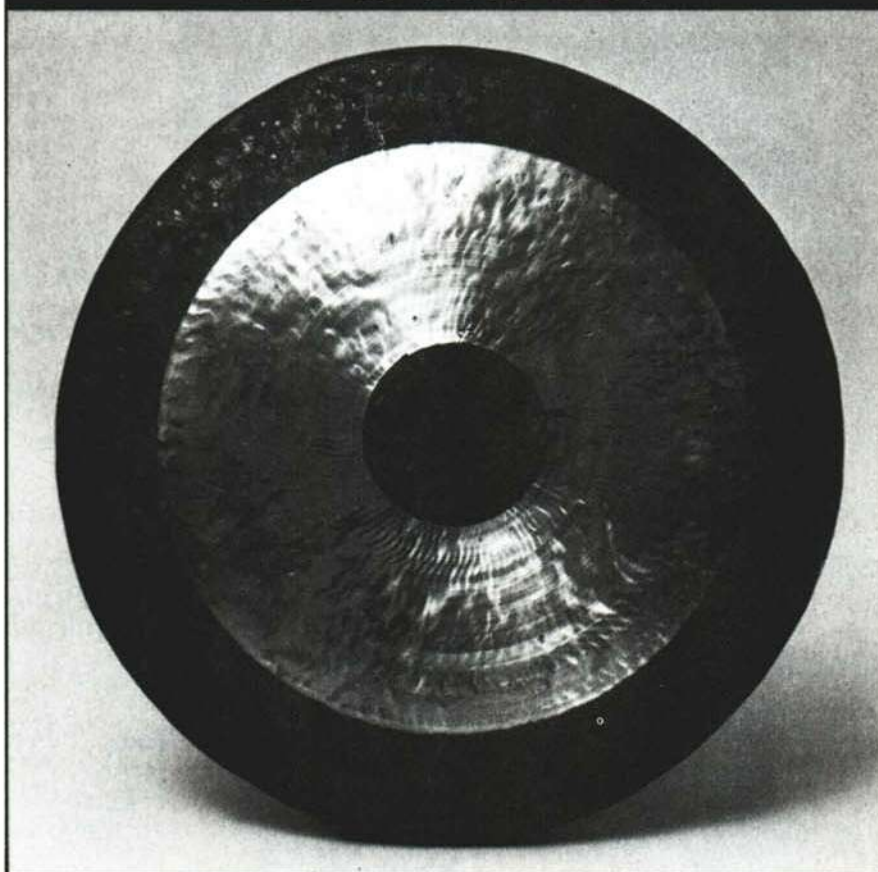
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by Robert Coxon

Controlling Tempo

The drummer's primary role is that of a timekeeper. Therefore it is essential that drummers work on developing good time by working with a metronome, a drum machine, or records. But while this helps develop good time, it is an artificial situation that doesn't entirely prepare a drummer for the many factors that affect one's interpretation of time on the bandstand. A metronome is a machine and has perfect time. A musician is not a machine, and so is open to many influencing factors.

One of the things we need to be aware of when working with a metronome is the tendency to play all exercises at a favorite tempo. Exercises should be practiced at a variety of tempo settings. Otherwise, on the bandstand there can be the urge to speed up slower songs, or slow down faster songs to the "favorite" tempo.

All musicians have their own personal time feels. Some play in front of the beat, some right on, and others "lay back" on the beat. If your natural feel is in front of the beat, and you are playing with a bass player who lays back, then both of you will have to make adjustments in order to mesh together. Some players who push can actually speed up a song. Others who lay back can slow a song down. The drummer has to adjust to these different feels and hold them steady. Yet to play like an immovable robot is no solution; this destroys the feel.

From night to night, there can be noticeable variations in the tempo of a given song. If the audience is responsive and the band is burning, the bandleader's count-in could be slightly up, due to excitement. On a dull night, the tempo could be on the slowish side, due to a lack of excitement and enthusiasm.

If you are playing for dancers, they often dictate the tempo at which a song is played. If they are stumbling around and falling over each other, adjustments obviously have to be made. Concert performances, where the audience is sitting and listening, tend to be slightly slower than performances for

dancing, where excitement is needed to push the dancers into action.

Instruments themselves can also affect the time in many ways. I play in a rehearsal big band, and possibly the hardest task I have in this situation is keeping the tempo steady as the phrases pass from one section of the band to another. The trumpet mouthpiece allows for sharp, precise articulation, and the tone of the instrument is quite high and clear. This precision enables the trumpet section to play right on the beat, or to push it. The saxophone section, on the other hand, tends to be more laid back. The reed mouthpiece responds more slowly than the cup mouthpiece of a trumpet. Musical phrases tend to be breathier, and when playing in section, the saxes sometimes have a tendency to slow down. In order to maintain a steady tempo, I have to lay back behind the trumpets and push the saxes. Choice of cymbals helps here, too. Behind the trumpets I use a low-pitched, murky sounding pang cymbal to ride on. Behind the saxes, I use my usual ride cymbal, which is crisper in tone.

Just like a big band, the drumkit is composed of sections, and the same problems can arise within it. High-pitched parts—such as the ride cymbal, hi-hat, and snare—have a sharp, precise sound. Bass drums and floor toms have a lower-pitched, sluggish sound. If you are not aware of it, the tempo can pull back slightly if you decide to ride on the floor tom for one section of a song. When moving back to the ride cymbal, the tempo may move up fractionally.

Different sticks, mallets, and brushes can also affect the feel and tempo of a song. The broad "swat" of a brush on a cymbal or snare makes it ideal for holding the tempo of a slow ballad, as opposed to the sharp "ping" of a stick on a ride cymbal.

The positioning of the various drums and cymbals of the kit can also lead to tempo problems. Arms tired from straining to reach faraway cymbals, legs cramped from weird pedal placements, or a back aching from too high or too low a seat height—any of these can lead to tempo fluctuations due to pain and fatigue.

The tempo can also fluctuate when the band changes from one rhythm to another within a song. When going from quarter notes to 8th notes, or from 8th to 16th notes, the tempo can often move up. The more notes within a bar, the greater the tendency to tense up, and, consequently, speed up.

The most common point at which drummers speed up is during a fill. Younger drummers especially—waiting eagerly for the one part in a song where they can pull

off their "killer fill"—often blow it due to over-excitement and under-developed technique. After a thunderous roll around the toms, the tempo has often moved up considerably. Or, if the rest of the band has good time, the fill will be too quick and end up half a beat short, with a pregnant pause at the end as the drummer regains his or her composure and place in the music. A useful exercise is to play a seven-bar rhythm with a metronome, and do a fill on the eighth bar. You'll often be surprised at how far you have to lay back on the fill to compensate for rushing and excitement.

When a band is backing a guest act and is reading the charts for the first time, there is often a hesitancy or laying back caused by reading unfamiliar or difficult music. Good chart writers write simple, accurate drum charts so that the drummer can concentrate on holding the tempo. If a difficult passage does arise and the drummer is not confident about reading and playing it, the best solution would be to continue playing good, solid time, and let the rest of the band play it. Even if the rest of the band misses the passage, the time will still be there, and a possible "train wreck" will have been averted.

Moving on to more mundane matters, even the food we eat can affect tempo. Too much coffee or junk food before a gig can get the poor old nervous system so hyped-up that steady timekeeping becomes almost an impossibility. A heavy meal before playing can have the opposite effect: The tempos will be as sluggish as the digestive system!

Finally, what can you do if you are playing with a bunch of "musicians" who just don't listen? I've played in a situation where the entire band constantly sped up around me. I tried to hold them back, but was apparently being ignored! When the distance between me and them became too great (almost a full quarter note), I had to move up in tempo with them. Then they were off again! The end of each song was considerably faster than the beginning. But I suppose it was only half as fast as it would have been if I had simply gone with them, and not tried to hold them back.

Many factors influence tempo; it's not as easy as simply playing along with a metronome. The best way to build a good concept of time is to constantly be aware of it. The more aware you are, the fewer the problems that will arise, and the more confident your playing will become. If you have confidence in yourself and your abilities, everyone will be able to follow and play with you.

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Steve Smith Part Two picks up where *Part One* left off. In fact, most of this video was shot at the same session as *Part One*. *Part Two* opens with Steve performing the song "Oops" in concert with Steps Ahead. "Oops" is a good piece to include on a video by Steve Smith because it shows his tremendous versatility: The song has fusion, funk, and straight-ahead sections. The head of the song has a section based on five-note groupings. Steve begins the educational section of this video by explaining how to play odd-note groupings, using the pattern he played for "Oops" as a starting point. After his explanation, Steve solos using different odd-note groupings around the kit.

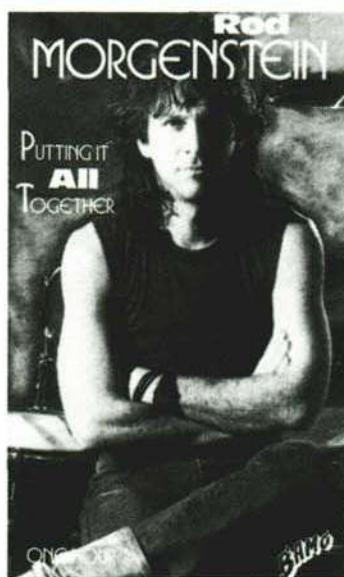
The next topic Steve discusses is coming up with drum parts. He briefly mentions his philosophy on coming up with parts, and then he proceeds to discuss how he came up with the part to the Journey hit, "Don't Stop Believing." Next on the tape is a discussion of double bass drumming,

which Steve covers thoroughly, including examples of time playing as well as fill ideas. He also plays a nice solo incorporating the double bass. After this, Steve performs "The Perfect Date" with Vital Information, the first of three songs the band performs together.

The next concept discussed is motions around the drums. Steve gives many examples to get around the kit, and then he ends this section with another solo, where he incorporates his "motions" examples. Finally, the tape ends with Steve performing two more songs with Vital Information, "Blade," and "Looks Bad, Feels Good." Included with this video is a booklet explaining in detail the concepts Steve discusses on the tape, and includes examples and transcribed beats from the songs performed.

The production on this video, as it was in *Part One*, is excellent. The sound is good, and the camera angles cover all of the relevant stuff. As for the drumming, Steve plays a lot on this tape, soloing a few times and giving examples of what he has discussed. Even if the topics mentioned aren't of interest to you, there is enough overall playing information on this tape to give you something to learn. Steve's playing is so strong that you're bound to get a lot out of this video.

—William F. Miller



ROD MORGENSTEIN
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Bamo

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On this new video, Rod Morgenstein sets out to give a "general overview of how

[he] thinks," and some of the ways and means he employs to express those ideas on the drumset. If you're familiar with Rod's playing with the Dixie Dregs and the Steve Morse Band, you're probably aware that explaining "how he thinks" and subsequently plays could easily fill volumes upon volumes of tape. Hence the necessity for a "general overview."

Rod breaks up this video into several sections: Versatility, Ghost Strokes, Odd Time, Coming Up With Drum Parts, and Double Bass. The Dregs' music certainly requires great versatility to play, so it's easy to see why Rod covers the topic; and who could argue that it's not a valuable asset for *any* drummer to possess? The rest of the subjects are also obviously important for the average drummer to know about, with the possible exception of double bass drumming; but Rod does show us some pretty nifty double bass ideas, and, being such a proficient drummer in that area anyway, it's inclusion on *his* tape is certainly justified.

Throughout these different topics, Morgenstein's technique and execution are impeccable; those who get off on watching (or trying to imitate) drummers displaying flurries of technical brilliance won't be disappointed. Ironically, though, Rod's talent could possibly get in the way of learning at times. Though each subject is introduced in a clear, simple manner, in a few instances, Rod progresses to such high levels of execution so quickly that it could leave those of us with far less skill wondering what the heck just happened. This problem is most obvious in the odd-time segment. Rod starts off by explaining what a simple idea 7/8 time really is, proceeds to execute a 4/4 rhythm, minus an eighth note, and—*voila!*—odd time. Though I suspect this problem might be a result of editing for time's sake, a bit more description on how to actually execute odd time and make it *feel* good would be a great help.

For the most part, though, this is still a valuable video. Camera work is adequate, with good views of Rod's hands and feet (though on our TV I was wishing Rod would have worn lighter colored shoes so we could see his blazing chops a little better), and Morgenstein speaks clearly and with a lot of enthusiasm. And he obviously *loves* to play. Rod also smartly has bass player and fellow Steve Morse Band member Jerry Peek on hand to more clearly present some of his ideas. Notation on Rod's beats are also wisely included.

Though the novice might be a bit put off by, or at least left in awe of Rod's lessons, for drummers with solid skills and a couple years' experience under their belts, *Getting It All Together* is an excellent look into one of today's top drummer's ideas and techniques.

—Adam Budofsky

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Pro Video Corp.

31 East 32nd Street, 12th Floor
New York NY 10016

Time: 45 minutes

Price: \$24.95 (VHS/Beta)

The cover of *Licks & Tricks* tells us that Shannon Ford is the drummer for the Gatlin Brothers Band—perhaps the first hint that this video won't be the ultimate source aspiring drummers will look to to get the inside scoop on blazing chops or exotic time signature execution. What drummers will find in *Licks & Tricks* are some very useful, clearly explained, and stylishly filmed tips for the intermediate drummer looking to sharpen up his style and playing vocabulary.

The video opens up with Ford grooving along behind the opening credits, and, aside from a similar tag during the closing credits, that's about the closest he comes to soloing during the whole tape—nuthin' fancy, just enough to show us he can play. From here it's right into the educational part of the video.

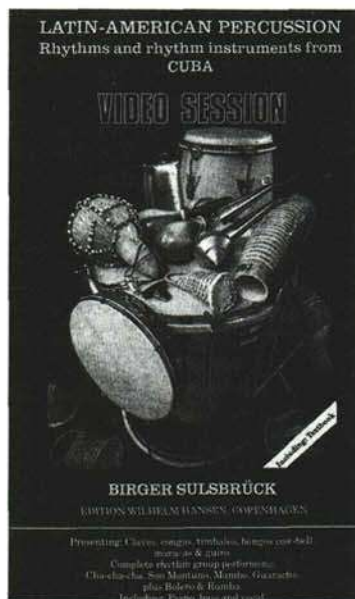
As the title indicates, rather than espousing his musical philosophies or describing any regimented practice schedules, Ford simply shares some of the techniques he has picked up during the past 20 years that might make things a bit easier or more interesting for the average drummer. Some of the areas he discusses are: dividing work on the hi-hat, ghost notes, double-stroke rolls, brush technique, and variations on the "train" beat. These different techniques are re-emphasized at various points in the video, illustrating how they are all inter-related.

For each technique, the viewer is given two camera angles: one wide shot of Ford behind his kit, and a close-up on his hand, snare, and hi-hat cymbals, on his bass

drum foot, or on his hi-hat foot, depending on the technique being described. The shots are clearly labeled with captions, and the close-ups are enlarged when Ford plays each example. Along with some modest video special effects between the different sections, this is a simple yet clever way of not only making the video more visually appealing, but, more importantly, easier to understand and imitate.

Licks & Tricks is a clear, concise, professionally produced, and educational drumming video, and Shannon Ford's relaxed and at times humorous teaching technique makes it an even more highly recommended learning tool for the intermediate drummer looking for just a few more ways to make his bag of tricks more complete.

—Adam Budofsky



LATIN AMERICAN PERCUSSION BY BIRGER SULSBRÜCK

ATC Video

Distributed by DCI Music Video Inc.

541 Avenue Of The Americas

New York NY 10011

Time: 45 minutes

Price: \$39.95 (VHS/Beta)

Latin American Percussion on video is a follow-up to Birger Sulsbrück's excellent book of the same name, released in 1982. Though not well-known among American drummers, Sulsbrück is one of Denmark's busiest players. Along with his activities on Danish radio and TV, Sulsbrück is also an instructor at the Danish Conservatory, and over the years has made somewhat of an in-depth study of Latin drumming.

Despite the rapid pace of this video project, Sulsbrück does an above-average job in presenting the basic techniques of playing the most popular Latin instruments. An interesting explanation of 3-2

and 2-3 clave acts as an introduction, followed by an enlightening section on congas, complete with numerous ways of producing varied sounds. The remaining portion of the first section deals with the techniques of playing bongos, cowbell, guiro, maracas, and timbales.

All of this leads us up to a seven-piece, Cuban-styled rhythm ensemble, complete with piano and bass. And it's here where we get to appreciate all of the instruments and techniques previously discussed, in an absorbing musical segment performed by some skilled Latin players. The group weaves through a brief but inspiring selection of tunes that adequately demonstrates the Cha-Cha-Cha, Son Montuno, Mambo, Guaracha, Bolero, and Rumba.

One minor problem is the accompanying booklet, which has no percussion notation relating to the first segment of the video, and only a piano/bass lead sheet on the tunes performed by the ensemble. As a result, there's really no way to take what Sulsbrück so aptly demonstrated on the tape into the practice room—unless, of course, you own the original book, which is really essential to get maximum value from the program. The booklet does contain a brief historical view of Cuban music, which is moderately interesting reading for those so inclined.

Latin drumming is a rather vast area, and though this video production acts as a suitable addition to a superb book, don't expect much more than just the raw basics on 45 minutes of tape. Nonetheless, if you're in search of a crash course overview on a highly specialized subject, plus an opportunity to hear what it's all supposed to sound like when it's done right, *Latin American Percussion* will offer you exactly that.

—Mark Hurley

continued on next page

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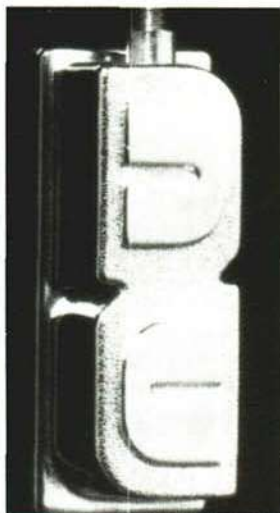
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TERRY BOZZIO
SOLO DRUMS
DCI Music Video Inc.
541 Avenue Of The Americas
New York NY 10011

Time: 55 minutes

Price: \$39.95 (VHS/Beta)

A big selling point for instructional videos
is that you can watch them as often as you

like, whenever you like. It becomes important, then, that the material will actually stand up to repeated viewings. Having viewed Terry Bozzio's *Solo Drums* several times over a period of four weeks, I can safely say that yes, this material stands up very well indeed.

The tape opens with an extensive drum solo wherein Bozzio displays his formidable technique and his acute sense of musicality. It is here in particular that one benefits from being able to watch the program more than once, as the logic behind the solo becomes increasingly apparent with each viewing. In addition, the cameras are very good about letting you see what you need to be seeing at any given point in the solo.

If one were to watch the solo enough times, one could probably eventually figure out most (or all) of what Bozzio is doing. But Terry himself speeds up the process by analyzing the solo himself, and then demonstrating slowly the individual techniques that were used. To help even more, there is a booklet enclosed with musical examples and exercises, and it is clearly referenced on the tape itself.

Following that section, Terry plays another solo, this one based on ostinatos. (Part of that solo appears on this month's *Sound Supplement*.) Again, the solo is followed by Terry's analysis and demonstration of techniques. He then gives a brief demonstration of the linear approach to playing beats, and concludes the tape with a short solo that is notable for its musicality and sensitivity. If you thought that Bozzio was just about chops, this solo will show you another side of him.

This tape is notable for its cohesion. Too often, videos attempt to document every facet of a drummer's style, with the result that there is a little of everything, but not much of anything. With *Solo Drums*, however, Bozzio sticks to the topic of soloing, and gives the viewer plenty to think about and work on. Most of the concepts are basic enough for a beginner to understand, and yet to get them to Bozzio's level will challenge any pro.

And one final note: When DCI first started producing videos a few years ago, various *MD* reviews were quick to point out problems with sound, camera work, editing, etc. To their credit, DCI always acknowledged that they were aware of those problems, and were striving to correct them. So to give credit where credit is due, I must say that the Bozzio video is a good indication of just how far this company has come. It is obvious that a great deal of forethought went into this production, and the photography, sound, and editing are quality throughout. Hats off to DCI and Terry Bozzio for realizing the potential of instructional video.

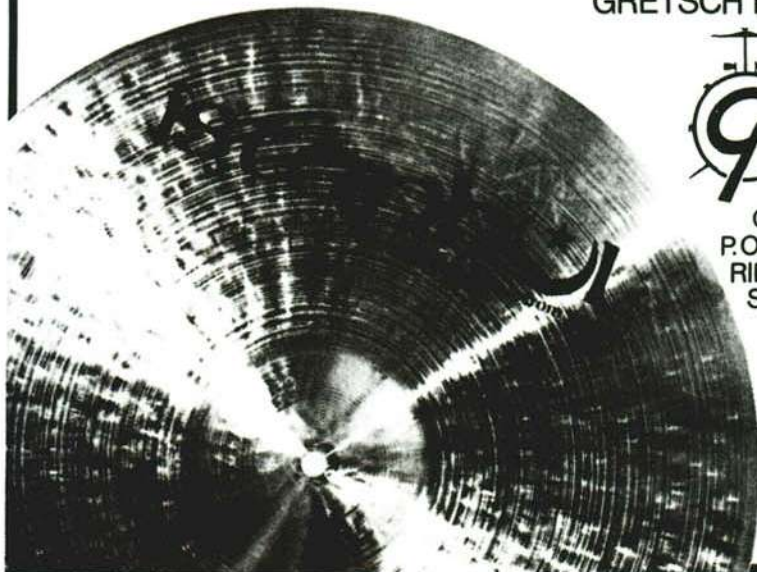
—Rick Mattingly



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probably did not read the book we print on the subject. Our intent is to involve and evolve our clients individually into working pros or self-rewarded novices. The "dry" studio/quick decay snare sound is a paramount tool for achieving that goal. Both of the ROC piccolos were dialed in for easy tech on stage or in the studio. Despite several offers to explain or discuss the specific details of the snares, the reviewer declined. We encourage the readers of this letter to remember that personal opinion is the qualification applied to the evaluations of the review, and its comments should not command greater authority than the opinion of any learned musician.

Lastly, we would have expected the inclusion of the new Pearl, Tama, and Yamaha piccolo snares for evaluation. While we are quite proud of our work, we stand on our philosophy that "the best is what you like," and encourage our clients to see and play everything. Certainly, the above-mentioned firms are renowned, and worthy of participation. Our hope is to help our players make intelligent decisions, even to recommending other products.

There have been some occasions where differing opinions are aired in *MD's* letter section. We do not seek a continued exchange, but wish only to clarify points vital to our interest and those of the readership. We applaud some of Mr. Saydlowski's prior work as objective and well-written. Hopefully, our different views herein expressed will be received in the spirit of enlightenment. As always, we thank *Modern Drummer* for its support, and providing a vital forum for exchange of information in our industry.

Glen Quan
ROC Drums

San Francisco CA

Editor's note: Many companies were approached for inclusion in Mr. Saydlowski's review. Pearl and Tama chose not to participate, because at the time the products were needed, those companies did not feel that they could supply representative drums for testing. They opted to wait until a later date, at which time the drums they submitted could stand for their respective lines. (The Yamaha brass-shelled piccolo drum was previously reviewed in the March '88 issue.) While it is true that ROC was given short notice about this review, the company had the same option as did Pearl and Tama. Instead, ROC chose to submit the drums described by Mr. Quan as "older snares borrowed from friendly clients." Modern Drummer's policy has always been to review the product supplied, rather than to discuss features that are claimed for a given line but not necessarily demonstrated by the test item. In other words, Mr. Saydlowski simply described the drums he was testing. His comments as to the physical description of the drums were based on personal observation of the instruments as they existed. His evaluation of their acoustic properties was, as Mr. Quan quite legitimately points out, based on personal pref-

erence. Acoustic qualities are always a subjective aspect of any drum. However, Mr. Saydlowski based his comments on the same criteria that he applied to all of the other drums in his survey, and thus those comments could be taken in context by the reader to help gain some insight into the performance characteristics of the ROC drums relative to the others surveyed.

THANKS FOR THE INFO

I'd like to start off by expressing how thankful I am for the excellent magazine you people have created! I've been a drummer for a number of years now, and have been reading *Modern Drummer* for about the same length of time. I've been wanting to play double bass with the same authority as Steve Smith, Joe Franco, and Mickey Dee. So the first place I turned to was *MD*. In a recent *Ask A Pro* department I found some info referring to a previous issue featuring Steve Smith and also Joe Franco. After looking through that issue again I was surprised with all the information that was jammed in there. This really helped me a lot. From now on, I'll be carefully reading every issue from cover to cover!

Mark Perrah
Cypress CA



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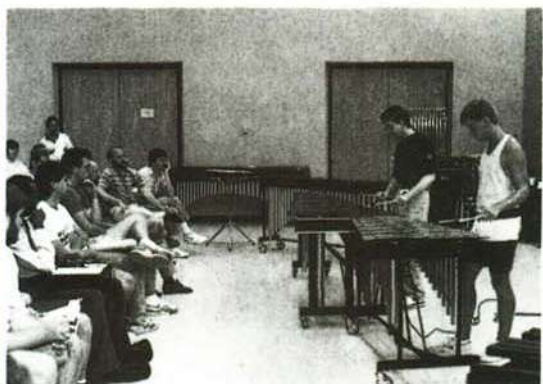
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Dave Samuels allowed students to participate in his clinic.



Vinnie Colaiuta discussed advanced drumset concepts.



Fred Sanford created drumlines from Symposium attendees.

Phil Bloch demonstrated electronic percussion techniques.



YAMAHA PERCUSSION SYMPOSIUM

The University of Kentucky, in Lexington, was the site of the Yamaha Percussion Symposium, held Sunday, July 17 through Tuesday, July 19. Coordinated by Yamaha's Jay Wanamaker and hosted by U. of K. Professor of Percussion, Jim Campbell, the event gave attendees the opportunity to see, hear, and interact with several top artists in all fields of percussion.

Campbell made a point to arrange the various clinics so that students had the opportunity to spend time talking to the clinicians on a one-to-one basis. In addition, Yamaha products were on display throughout the event for students to examine, test, and evaluate. As Jay Wanamaker put it, "The main thrust of the Yamaha Percussion Symposium was to develop an event devoted to total percussion, including drumset, electronic percussion, concert percussion, and marching." Jim Campbell added, "We tried to make the format of all the clinics a real hands-on experience."

Those attending the event checked into campus dorms on July 17, and were treated to a concert by the U. of K. percussion ensemble that evening. The featured guest artist was drummer/percussionist Dave Mancini, who performed both solo and with the ensemble.

Monday, July 18 opened with Dave Samuels in a morning clinic, discussing aspects of practicing, performing, and approaching the music from an educated, prepared point of view. Students participated with Dave in demonstrations of various performance techniques on vibes and marimba, and had the opportunity to question him at length.

Following Samuels, Dave Mancini presented a drumset clinic. His focus was on how the drummer must be a good rhythm section player. Using his previous night's performance as a springboard, he discussed elements of playing good time and good grooves, along with expressing the feeling of a piece through understanding it.

After lunch, students were treated to a clinic by Vinnie Colaiuta. Vinnie's subject was polyrhythms, and he discussed how he uses four-way coordination to play a different time signature with each limb. He also went on to talk about metric modulation (going from one time signature to another). Although his clinic was primarily for more advanced players, he was a great inspiration to all attendees.

Later that afternoon, Phil Bloch presented a demonstration/clinic covering the applications and functions of Yamaha's PTX-8 electronic drum system, including sound capabilities, MIDI applications, and the musicality of electronic percussion. Students were given the opportunity to play the equipment while Phil rearranged the placement of the sounds on the "kit," thus challenging them to apply the sounds in new and creative ways.

Following dinner, the Monday evening concert featured percussionist Norbert Goldberg and drummer Vinnie Colaiuta. Goldberg began the evening with a solo drumset/percussion performance, then was joined by Vinnie and a band made up of local players to perform a variety of tunes. Vinnie was given several solo spots to the delight of the crowd, which included the general public in addition to Symposium students.

Tuesday's clinic schedule began with marching percussion specialist Fred Sanford's class. Because of the diversity of the students attending the Symposium, Sanford discussed the development of fundamental percussion techniques in terms of the physical and mental aspects. Students were then placed into marching ensemble situations, where they played patterns on snare, quads, bass drum, and mallet keyboards. Fred then held a discussion on some of the more advanced patterns of percussion, and finally fielded detailed questions from marching percussionists and teachers in the class group.

Norbert Goldberg's Tuesday clinic focused on Latin rhythms using the drumset and various percussion instruments. He concentrated on exposing the students to methods of approaching traditional songs with a Latin flair. Following lunch, Norbert led a Latin jam session that featured 20 students on stage (and Jay Wanamaker on drumset). Each section was instructed on what rhythms to play, and the result was an exciting performance. Door prizes from Yamaha, Zildjian, Latin Percussion, and Mike Balter were presented to various attendees to conclude the festivities.

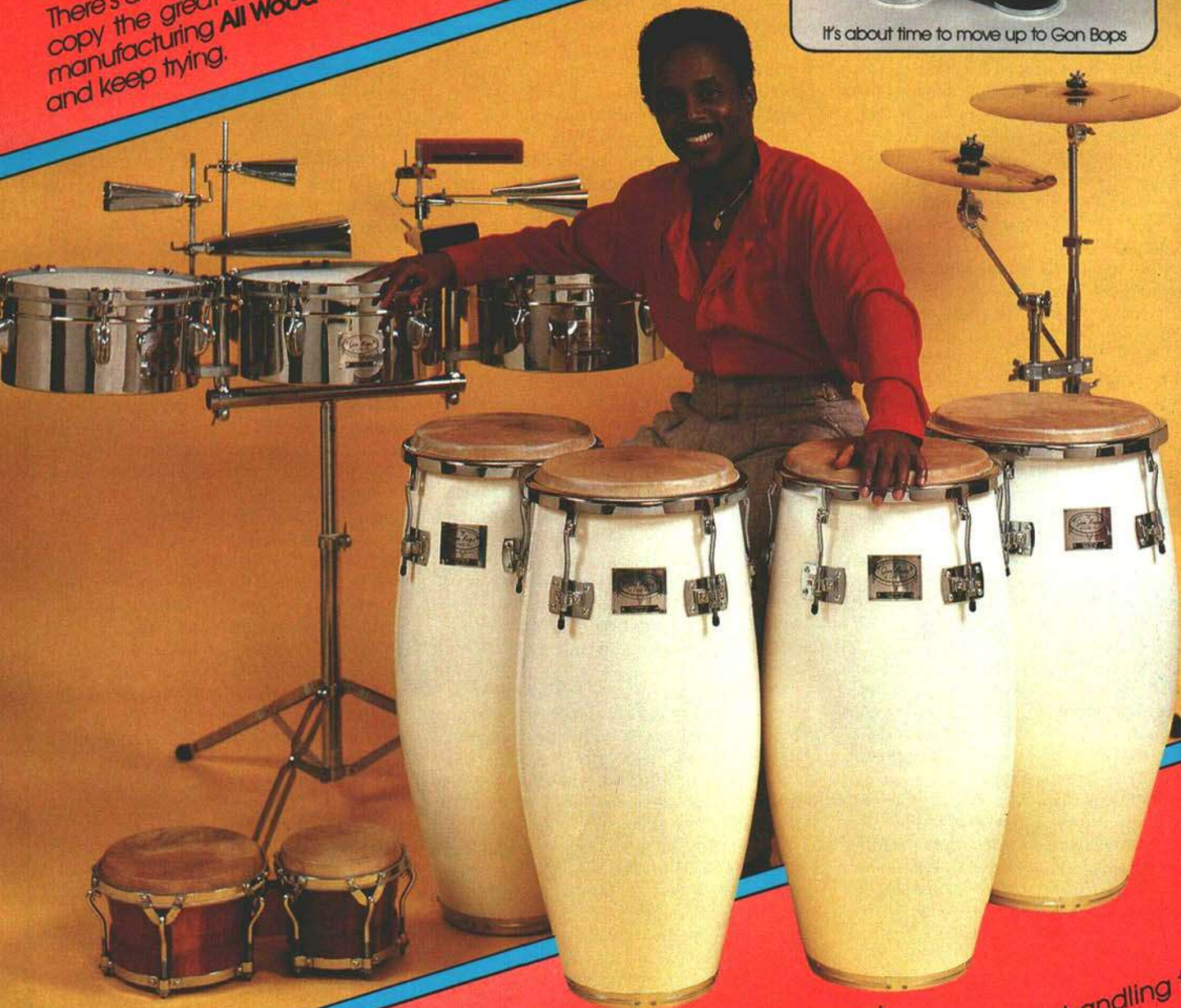
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1988 DCI CHAMPIONSHIP RESULTS

It was an "interesting" drum corps season, to say the least. A new scoring system utilizing only six (instead of nine) judges frustrated staff and judges alike as they struggled to make the system work. It was one of the hottest summers in history across the country, taking its toll on exhausted marching members. And finals brought the surprises of the only undefeated corps all season coming in third, one of the activity's best corps not even making the televised "top five," and an unexpected champion from the Midwest.

Drum Corps International held its World Championships August 15-20 in Kansas City's Arrowhead Stadium. The excellent stadium facilities were overshadowed by the sweltering heat and lack of ample practice facilities. The week began with the Class A and A/60 Championships crowning L'Insolite from Quebec, Canada (Class A) and the Mandarins from Sacramento, California (A/60) as the winners.

The individuals competition was held on August 17. Jeff Prosperie, of the Phantom Regiment, won the snare drum award with a score of 96.0. "Best Individual Keyboard" went to the Madison Scouts' Mike Knudson, who scored a 98.0. With a high score of 99.0, Morgan Case, of the Blue Devils, won the multi-tenor award. The Santa Clara Vanguard's Jeff Lee scored a 92.5 to win "Best Individual Timpani." The percussion ensembles for the Madison Scouts and the Blue Devils tied for first place with a score of 96.5.

The final preliminary competition, held on Friday, August 19, featured several new rules. The prelim scores would not be announced, to allow for a "clean slate" of competition the following evening. Instead of performing in reverse order of finish, the corps drew for their performance placement at finals. In keeping with this idea of fairness, the judges for finals were drawn by members of the audience, so that the corps would all be able to compete equally.

The evening began with exhibitions by the British Crusaders (making this a truly international competition), the Mandarins, and L'Insolite. The first corps in competition was the Velvet Knights, from Anaheim, California. Continuing their "Magical Mystery Tour" from 1987, "VK" scored a 90.6 for eighth place overall and a 28.0 in for seventh place in drums. Their zany antics included a drum solo in Africa featuring Pee-Wee Herman (don't ask!) and an American finale complete with Betsy Ross, Uncle Sam, and the Statue of Liberty doing a high kick in flippers!

In stark contrast was the Suncoast Sound, from Tampa Bay, Florida. Their controversial show employed original

music entitled *Symphonic Dances For The Contemporary Child*, which, at one point, alluded to the Vietnam Memorial and the hope of children for world peace. Suncoast scored an 89.1 overall and a 26.5 in drums for tenth place in each category.

The third corps in competition was the Phantom Regiment, from Rockford/Loves Park, Illinois. Their performance of Tchaikovsky's *Romeo And Juliet* was majestic and emotional. Due to the "luck of the draw," some of their visual sparkle was lost by performing in sunlight instead of under the stadium lights as the corps was accustomed to doing. Splitting their percussion pit on the 40-yard lines enabled the Regiment's drum line to take center stage during their technically challenging and exciting drum solo (which somehow only managed them a 27.5 in drums for eighth place). Overall, the corps finished sixth with a 93.5.

Following the Phantom Regiment was the Spirit of Atlanta, from Atlanta, Georgia. Leaving behind their traditional Southern sound, Spirit's new image featured new uniforms and music from Stravinsky's *Petrushka*. Their excursion into the world of classical ballet earned the corps an 89.3 for ninth place and a 28.1 in drums (for sixth).

The Sky Ryders, from Hutchinson, Kansas, were ecstatic just to be in the finals—let alone performing fifth. During prelims, they barely held off the Dutch Boy, from Kitchener, Ontario (who were only two-tenths of a point back), as well as some close competition from the Crossmen and Freelancers. But this "hometown" corps was ready to perform selections from *The Sound Of Music* to an appreciative audience. A drum solo of "The Lonely Goatherd" earned them a 25.7 in drums (twelfth), and a guard full of Marias could not move them from last place overall with an 85.1.

Gershwin's *Porgy And Bess* came alive with the Star of Indiana, from Bloomington, Indiana. Leaving behind all their props of previous years, this fourth-year corps was no longer a novelty, but was a competitive drum & bugle corps. Featuring an unusual drum-line instrumentation of only six snares and seven tenors (each of which had a small, 10" snare mounted on it) in addition to the rest of the battery, and a tuxedo-clad pit, Star scored a 27.3 in drums (ninth) and a 92.8 overall for seventh place.

The Bluecoats, from Canton, Ohio, remained in the top 12 for the second year in a row. They scored an 86.7 for eleventh place and a 26.1 in drums (also good for eleventh). Performing their traditional big band music, the Bluecoats featured 20 snare drummers in their closer of "Autumn Leaves," as well as the color guard doubling on sopranos.

Following a short break to allow PBS to

begin its live telecast of the top five corps, the undefeated Blue Devils, from Concord, California, took the field. Featuring new uniforms of gray and black, the color guard released blue balloons to welcome the new version of the Blue Devils. Their jazz arrangements of "Happy Days Are Here Again" and "Old Black Magic" were not enough this year, as the corps scored only a 96.3 for third place overall, and a 28.7 in drums (to tie for fourth).

The Santa Clara Vanguard, from Santa Clara, California, did a stunning performance of Andrew Lloyd Webber's hit Broadway musical, *Phantom Of The Opera*. But even winning the drums category with a 29.4 could not bring the corps any closer than second place overall, with a score of 96.9. This is the fourth time this corps has come in a heart-breaking second (beating the Phantom Regiment's three-time record).

After Santa Clara's emotional ending, the Cavaliers, from Rosemont, Illinois, celebrated their 40th anniversary. Their performance of Stravinsky's *Firebird Suite* earned them a score of 95.1 for fifth place overall, and a tie with the Blue Devils in drums with a 28.7. The "Green Machine" portrayed the thematic material of the music and ended their production with a flag 90 yards long to frame the entire corps.

The crowd was ready for the Madison Scouts, from Madison, Wisconsin. The Scouts celebrated their 50th anniversary with a trip to Europe in late June. Despite their unusual summer schedule, the corps seemed to please the judges (as well as the audience), who gave them a score of 97.1 for first place. The only corps from the Midwest to win a World Championship before (the last one was in 1975), the Scouts were also the surprise winners of Friday's prelim competition. After enjoying *Concerto For Guitar And Jazz Orchestra* at the beginning of the Scouts' show, the crowd could barely wait for the first strains of "Malaguena," a song associated with the Madison organization. The Scouts tied for second in drums with a 28.9.

The final corps to perform was the Garfield Cadets, from Bergen County, New Jersey. Playing excerpts from Aaron Copeland's *Symphony No. 3*, the Cadets only scored a 96.1 for fourth place. Tying the Scouts for second in drums with a 28.9, Garfield did manage to win the percussion performance caption with a 14.9 (out of a possible 15).

Drum corps is over for another year. Hopefully, DCI will "iron out" some definite problems in their new scoring system. Undoubtedly, all the corps will continue their excellent performances in their quest for next year's Championship, to be held in Montreal.

—Lauren Vogel





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Yamaha recently introduced its new CB 632B Concert Bass Drum. The 16x32 drum features an eight-ply beech/mahogany shell with a ten-ply birch hoop for maximum strength. Yamaha's design incorporates key-operated tension rods, as opposed to conventional T-rods, allowing the percussionist greater physical movement during performances. Available with a protective black finish, the CB 632B utilizes Yamaha's exclusive Air Seal System, guaranteeing that the shell is always perfectly "in round."

In the marching percussion line, Yamaha has also released a new quint multi-tom configuration and a new carrier to mount it. The MQS 68023 Quint features a new configuration of smaller marching toms: 6", 8", 10", 12", and 13". The MQX 5B quint carrier is specially designed to work with the new smaller-sized multi-toms, and to position the drums to enhance their sound projection. In addition, the carrier evenly distributes the weight of the drums, making them comfortable and easy to carry during any length performance. The multi-toms and carrier together are available as model MQS 68023X.

Yamaha has also released a new educational leaflet entitled *Tuning Tips*. Authored by Yamaha Marketing Manager of Concert and Marching Percussion, Jay Wanamaker, the leaflet is intended to instruct band di-

rectors and percussionists in techniques for tuning marching drums. Topics include instrumentation, muffling, selection of drumheads, and mallet recommendations. Copies will now be included with all Yamaha marching drums, and may also be obtained free of charge by writing Yamaha Music Corporation, USA, Musical Instrument Division, P.O. Box 7271, 3050 Breton Road, SE, Grand Rapids, Michigan 49510.

PRO-MARK BEATERS AND MALLETS



Pro-Mark has recently added a new and expanded line of bass drum beaters and mallets to its family of drumsticks and percussion accessories. In addition to durable hard felt heads, the new beaters and timpani mallets feature sturdy aluminum shafts covered with soft, comfortable foam padded handles. The bell lyra mallets are constructed with flexible plastic handles and clear, round, acrylic heads. For more information, contact your local Pro-Mark dealer or write Pro-Mark, 10707 Craighead Drive, Houston, Texas 77025.

HQ PERCUSSION PRODUCTS FORMERLY CASINO

Gateway Percussion, Inc., of St. Louis, Missouri, has acquired Casino Percussion Prod-

ucts, of Plainview, New York. The new company will be operated under the name of HQ Percussion Products. Items available from HQ include:

RealFeel Practice Pads (formerly known as Casino *Powerplay Pads*). These eight-sided pads are available in 6" and 12" sizes and three models: single-sided gum; single-sided neoprene; and double-sided gum and neoprene. The 6" models fit easily in briefcases and larger stick bags, while the 12" models are designed to be mounted on snare stands or directly on snare drums.

SoundOff Silencing Disks (formerly known as Casino *Drum Mufflers*). These sponge disks allow drummers to play on their sets without noise. They are available in sizes from 6" to 18", fit directly on each drum, and (according to the company), provide excellent stick response at very low volume.

PlasTech Drum Covering. Offered in solids, sparkles, pearls, and metal-chrome, these materials are said to be pro-quality and of the highest gauge possible.

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For more information, contact HQ Percussion Products, P.O. Box 430065, St. Louis, Missouri 63143, (314) 647-9009.

SYNSONICS STEREO PRO DRUMS



Synsonics Drums has announced the availability of its newest model, Synsonics *Stereo Pro Drums*, Model 5450. Visually, the most obvious difference in this new model is the presence of two speakers built into the top side of the drumset. However, a number of new features have also been included.

According to Fred Gretsch, "The new *Stereo Pro* is especially designed to meet the requirements of a sizeable number of drummers who have asked for even more convenience and extended capability in playing Synsonics Drums." New features include a built-in amplifier that provides output for two attached speakers in stereo position for stereo sound, three program-



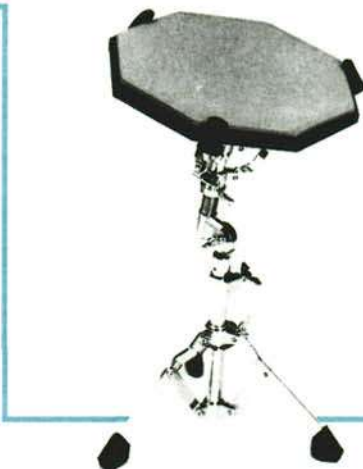
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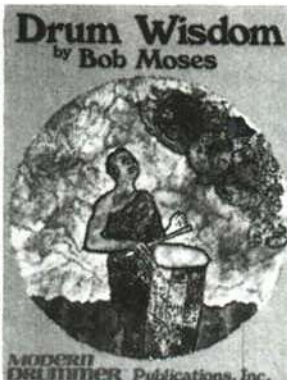
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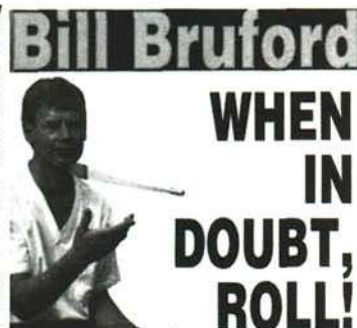
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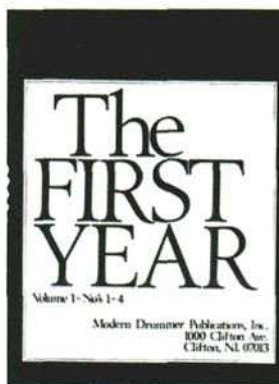
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mable memories with capability of recording up to five layers on each memory, memory storage protected with lithium battery backup, the capability to control two sounds with an optional foot pedal, a hi-tom sound tunable over a five-octave range, and a cassette input that allows the user to play along with his or her favorite music.

As with earlier models, the *Stereo Pro* creates over 4,000 drum sound patterns. Headphones for stereo sound can be plugged into the set. The unit can be played with drumsticks, hands, or fingers directly on the four pads or by the use of 12 preset buttons. For additional information, write Synsonics Drums, P.O. Box 358, Ridge-land, South Carolina 29936.

NEW PRODUCTS FROM VIC FIRTH

Vic Firth, Inc. recently released a number of new items. In drumsticks, a new *Peter Erskine Signature* model offers a 16" hickory stick with a very small, spherical wood tip. The stick is said to be light and fast, and to possess excellent cymbal response. The *Alex Acuna Conquistador* is a hickory timbale stick finished in bright red, rolled for straightness, and pitch-paired.

In Firth's mallet and beater lines, the new *GB1* (large) and *GB2* (small) gong beaters feature turned maple handles stained to a rich "Stradivarius" brown and tapered to conform to the player's grip. The heads are covered in sheepskin. The new *M11* Keyboard Mallet is brass-headed with a black birch handle and is designed for use on bells and bell trees. The *M12* is a xylophone mallet with a rosewood head and rattan handle for use on rosewood key-boards.

Firth's *Hi-Lo 2* is a solid-head tambou-rine that features a head with a ridged pat-tern for thumb rolls. Like the original *Hi-Lo* model, the tambourine features a specially designed resonator handle for various pitches and sound effects. For further infor-mation on any Vic Firth product, contact the company at 323 Whiting Avenue, Unit B, Dedham, Massachusetts 02026, (617) 326-3455.

APHEX MODEL 612 EXPANDER/GATE



Apex Systems' Model 612 Expander/Gate is a new processing device especially use-ful in the control of leakage and improve-ment of sound quality of live drums in sound systems. The 612 accomplishes this func-tion by muting pickup microphones until the drum is actually struck. Six Model 612s are currently on tour with the Grateful Dead, and four are in use on Bob Dylan's current tour. Don Pearson, president of Ul-tra Sound, Inc., who purchased and in-stalled the units on both tours, commented, "With the 612 inserted in the patch point of each mic' channel, the drums explode out of the mix. Without the gates, the at-tack would be muffled by the roar of ambi-ent stage noise." In addition, the Grateful Dead take advantage of the 612's external keying input by mounting a small trigger device inside each drum. This is used to open the gate of the 612 to allow the mic' signal to pass. According to Pearson, the external trigger approach is not really nec-essary, but helps make setup easier and less critical. Once the 612 is adjusted, it is "pretty much a 'set and forget' device," he adds.

For more information on Apex prod-ucts, contact Apex Systems, Ltd., 13340 Saticoy Street, North Hollywood, Califor-nia 91605, (818) 765-2212.

GROOVES PERCUSSION TO MAKE MAXWELL STICKS

Grooves Percussion, Inc., of Aurora, On-tario, Canada, has entered into an agree-ment with J. Reid Maxwell for the manu-facture of the *J. Reid Maxwell* model Pipe Band drumstick. The profile of this drum-stick was designed by Maxwell to fulfill the specific requirements of the pipe band drummer. According to the company, the construction of the stick will provide clear, crisp sound when played on any Kevlar or Mylar surface.

In addition to being the lead drummer for the 78th Fraser Highlanders Pipe Band, J. Reid Maxwell is an accomplished indi-vidual performer. He has won many solo drumming championships across Canada and the United States. He is also a re-spected educator, clinician, and percussion

adjudicator. In 1987, the 78th Fraser High-landers Pipe Band won the World Pipe Band Championships held in Scotland—the first time that any overseas band has claimed this honor. Grooves Per-cussion wel-comes Reid to its growing team of qual-ity endorsers.

For more information on this product, contact Grooves Percussion, 220 Industrial Parkway South, Unit 24, Aurora, Ontario L4G 3V6, Canada, (416) 841-5055.

DCI RELEASES WECKL AND SMITH VIDEOS



DCI Music Video has just released the first of two instructional videos by Dave Weckl, entitled *Back To Basics*. The video deals with many of the elements necessary to be a complete drummer. Not only are various techniques thoroughly discussed, but the musical aspects of drumming are also ex-aminated. Dave is featured playing with both sequencers and prerecorded music tracks (including two from his audio package *Contemporary Drummer + One*), and also performs solo.

Another recent release from DCI is *Steve Smith Part II*, the follow-up to Steve's first video released last year. The video includes more footage with Vital Information, and elaborates on Steve's feelings toward musi-cality, composition, groove, etc. For more information, call 1-800-342-4500 (in New York State call [212] 691-1884), write DCI Music Video, 541 Avenue Of The Ameri-cas, New York, New York 10011, or con-tact your local music retailer.





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9
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10
May 18, 1986



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May 30, 1986



12
May 30, 1986



13
June 5, 1986
Oct. 25, 1987



14
Oct. 19, 1986



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Nov. 12, 1986



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Sept. 22, 1985



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April 23, 1985



5
Oct. 8, 1984
March 2, 1986
April 26, 1987
July 15, 1987



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Oct. 8, 1984



3
Aug. 14, 1984
June 3, 1985
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2
March 26, 1984
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16
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19
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20
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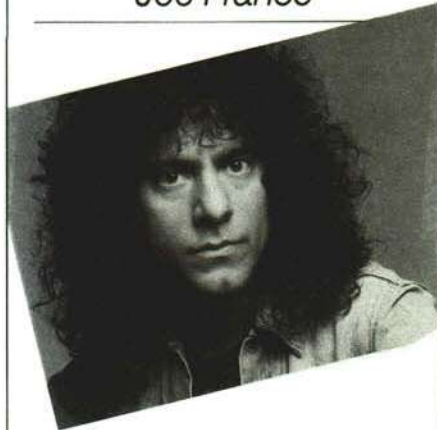
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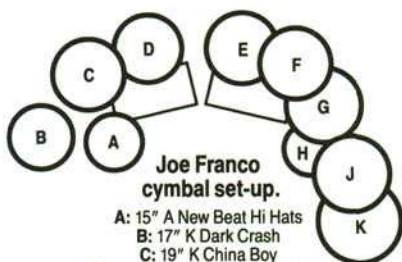
Joe Franco



Joe Franco is one of the finest rock drummers around. Based in New York, Joe first made a name for himself playing with the band "Good Rats," then later with "Chiliwack" and more recently with "Fiona."

Greatly respected by his peers in the drumming community, Joe is an experienced educator and gifted clinician. His book and video, both entitled "Double Bass Drumming," are recognized as authoritative on the subject.

Joe's exceptional skills at the drumkit make him consistently in great demand as player and clinician. His many activities recently have included tours and recording with such artists as "Leslie West and Jack Bruce," "Vinnie Moore" and "Dee Snider."



Joe Franco cymbal set-up.

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- B: 17" K Dark Crash
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- D: 18" A Medium Crash Platinum
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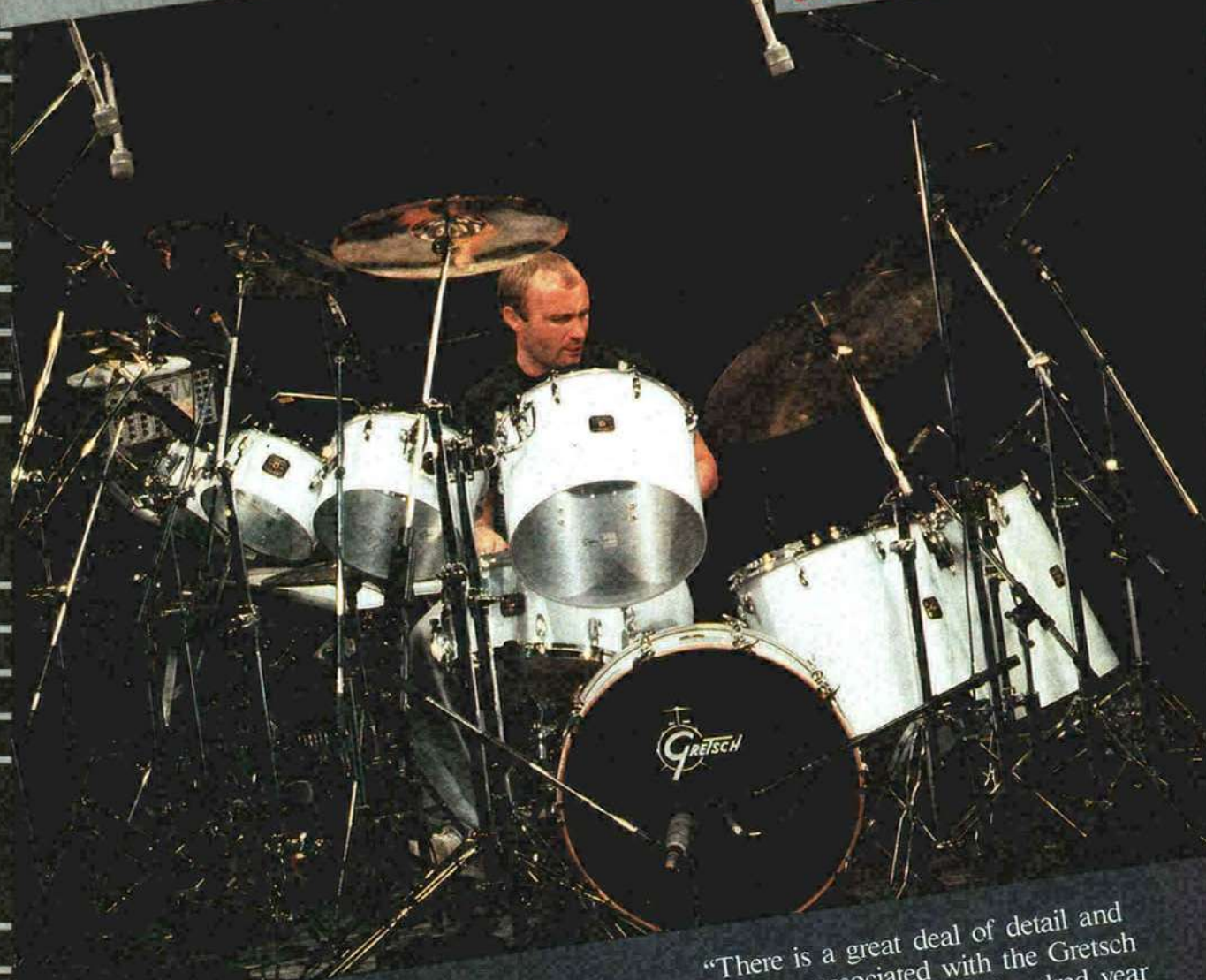
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Phil Collins
Genesis, producer & solo artist



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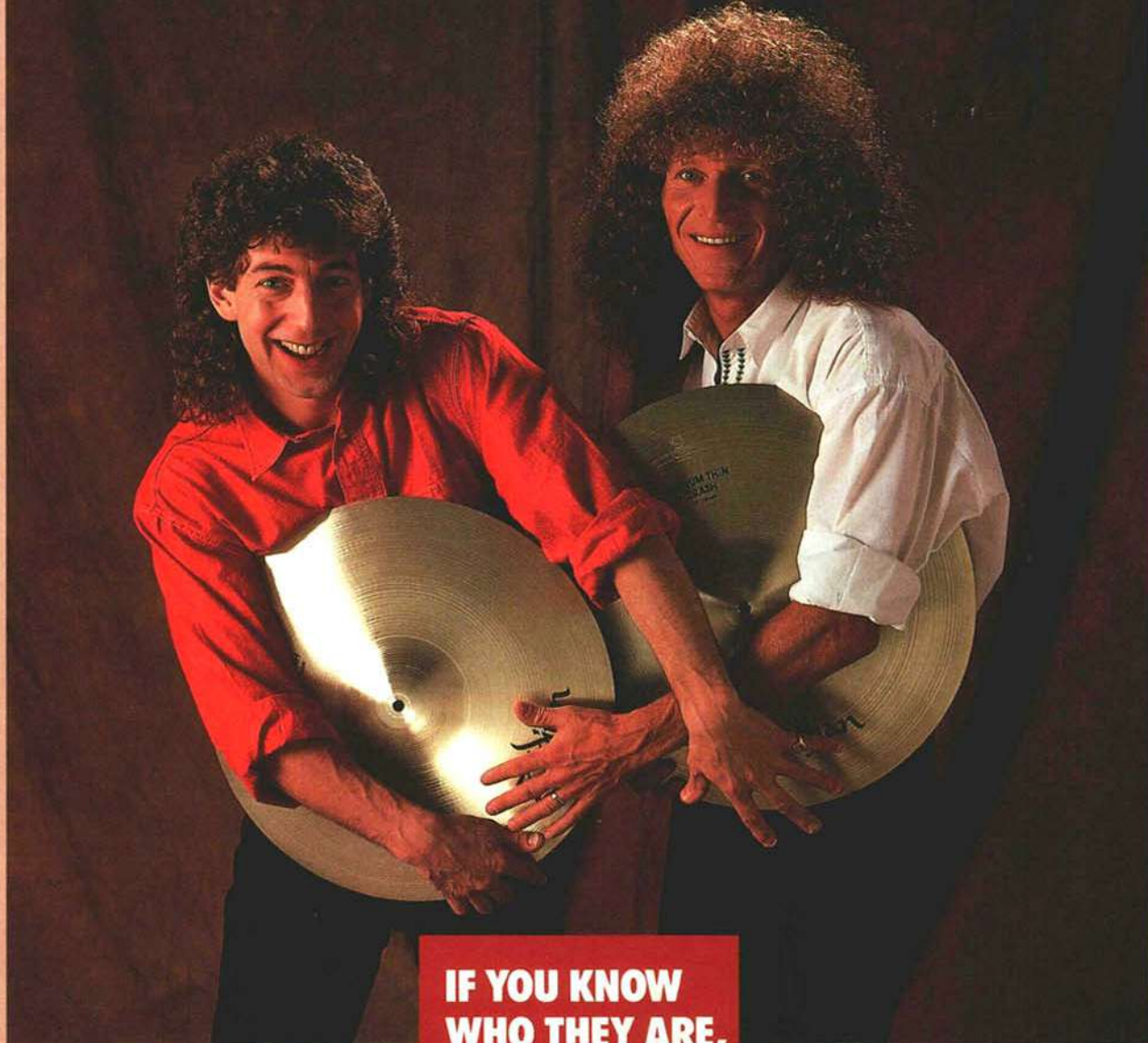
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"They're incredibly, unbelievably great sounding cymbals," he says excitedly. "Each one has its own character. They're really unique. And I can tell you, they're extraordinarily durable."

Tommy adds, "I've tried others, but I've stuck with Zildjian. They give me the personality my music has to have. Let's face it, you just can't beat their sound."

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"You can recognize a drummer by the sound of his cymbals," says Simon Phillips.

"Growing up in England, all the really hot drummers were using Zildjians. Louie Bellson, Gene Krupa, Buddy Rich, who's always been an inspiration, all played Zildjians. If you were seriously into your music, there's no question what cymbal you played."

Simon says he got his first Zildjian cymbal in 1969—a 20" K Ride. "It was something special to play Zildjian. It still is." Now one of his favorites is the Z Light Power Ride. "It gives me a ping I can't find in any other cymbal."

"Zildjian cymbals are the best thing around," says Tommy, who was initially inspired by Joe Morello of The Dave Brubeck Quartet before he became, as he calls himself, "A rock pig on pizza."

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